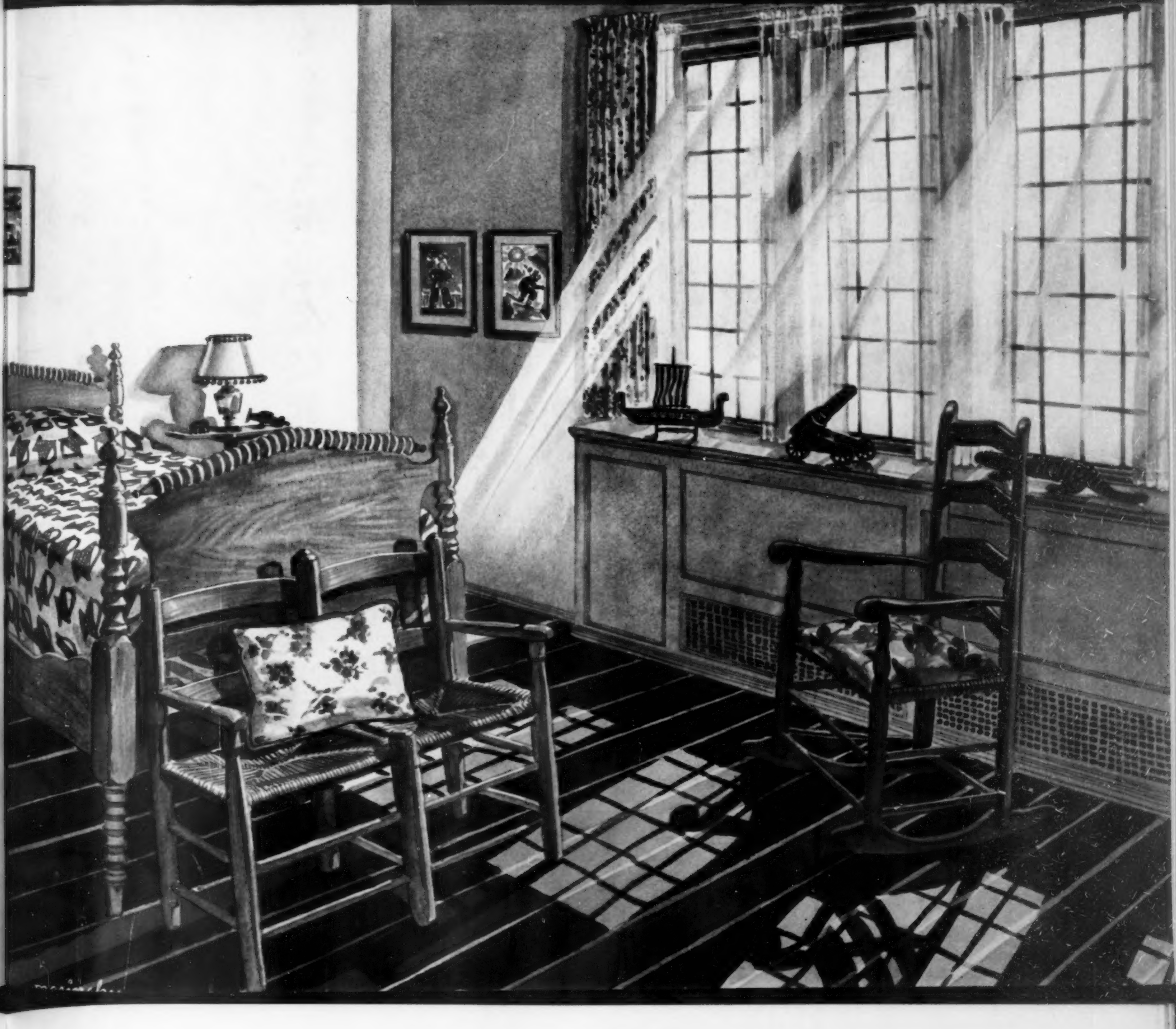
The AMERICAN HOME

10¢

October, 1933



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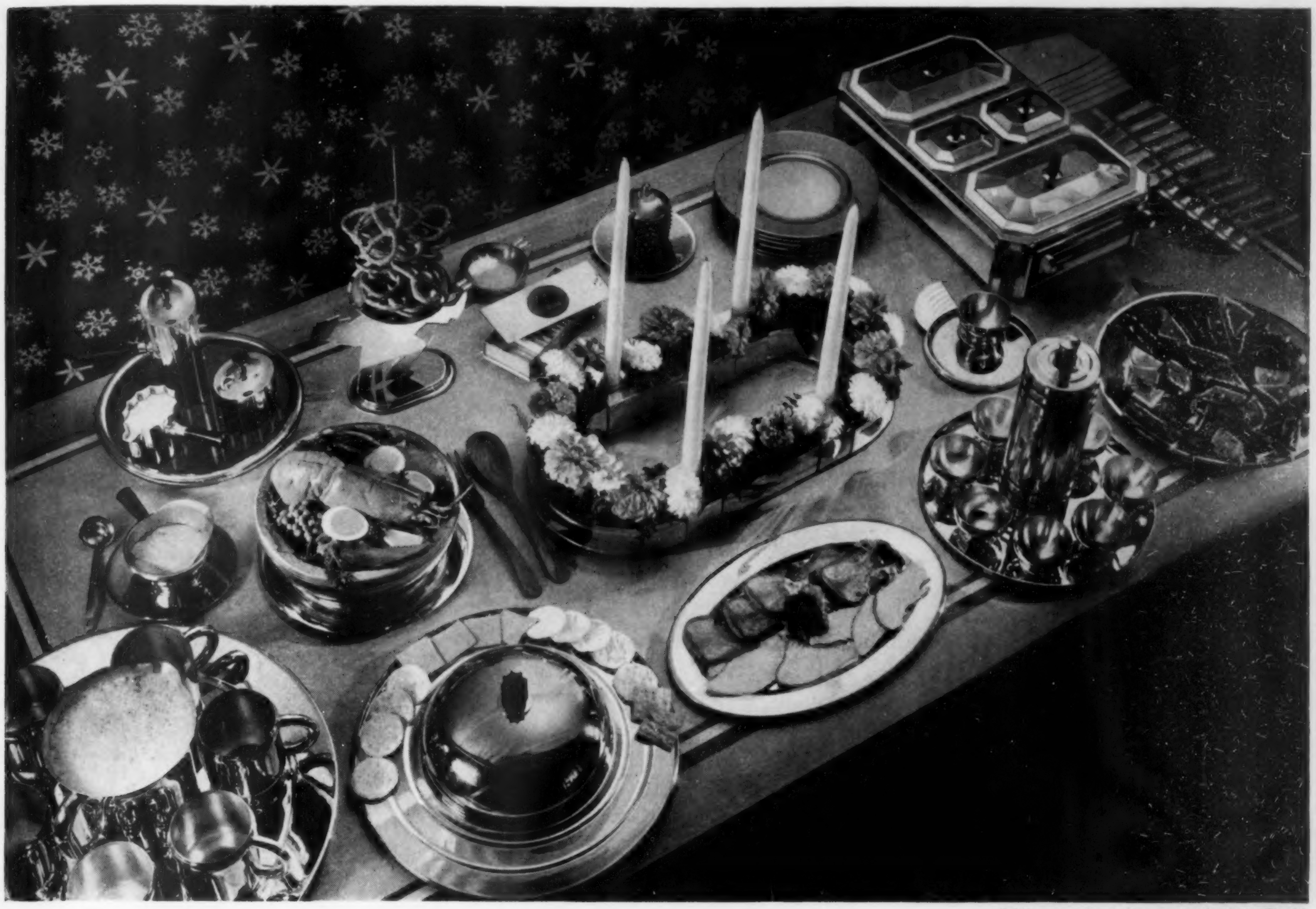

Table arranged and photographed by Anton Bruehl

IT'S SMART TO BE INFORMAL *and* CHASE MAKES INFORMALITY SMART

EMILY POST, in her new book on buffet suppers (see coupon at right), says: "*The well-known depression gave us one thing, anyway—the buffet supper. It's new, popular, and easy to do. For Sunday lunches and suppers, after football games—in fact, at any time you want to entertain your friends simply—the buffet meal is inexpensive and easy to prepare. People like to go to an attractive table and choose the food they like best. It makes a party more friendly. And for such occasions I think these new Chase chromium products are appropriate and irresistibly attractive.*"

The picture above shows some of the chromium table articles made by Chase. They were designed by well-known artists for informal entertaining.

For example, notice the Electric Buffet Server in the upper right-hand corner of the picture. It has four deep porcelain casseroles, and the electrically heated water in the chromium base keeps food hot for the late guest.

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(These articles and many others are on sale at better gift and department stores. Prices may be slightly higher West of the Mississippi.)

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ON THE HEARTH OF THE AMERICAN HOME

MEET SOME OF OUR READERS!

Above: Home of Mrs. F. H. Lyon, Los Angeles, Cal.

Right: The home of Judge Walter C. Lindley, Danville, Ill.

Above: Home of Mr. and Mrs. A. L. Gordon, Portland, Oregon

Center: Master Henry L. Rozier III, son of Mr. and Mrs. H. L. Rozier, Jr., Ste. Genevieve, Mo.

Left: Home of Misses Ruth A. Dunnington and Beatrice J. Norton, Aurora Hills Va.

NRA
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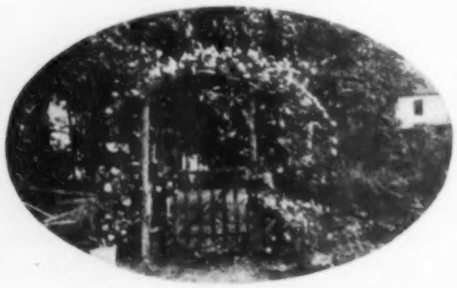
WE DO OUR PART

I REMEMBER an old saying I heard down South to the effect that the sun can't shine on one dog's tail all the time. If the sun dun' move, the dog do. In changing our dress with this issue, we cannot be sure whether the sun or the dog moved, however there is a change and one which we hope you will like.

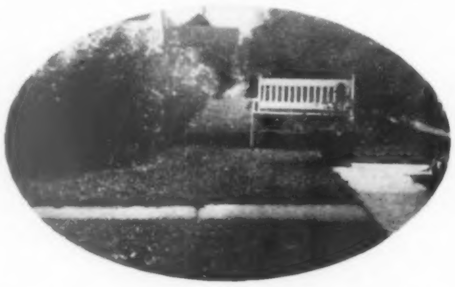
Perhaps you have felt as I have about magazines and that if a stop were not called, all text would disappear from magazines leaving nothing but pictures. We all like to look at pretty pictures, and the larger they are the prettier they are. But after all, those of us who are still making dream homes out of the ordinary everyday material at hand, have just got to have some instructions. And so we have made what we think a happy compromise. Good, straight-forward pictures that you do not have to get on your stomach on the floor to figure out, combined with a good, old-fashioned readable type.



Rose arbor of Mrs. Gerard R. Torborg, Hamden, Conn.

There's a hearty chuckle due every woman reader of this issue—starting on page 241. Absolutely new dishes such as Rinky Dink; Clean-Out-the-Kitchen on Toast; Contented Frog's Legs and Italian Spaghetti that takes all afternoon to make. Bless 'em, they have at least given us a new cooking vocabulary!

And now let's talk about the November issue. It is my first anniversary number, and I have tried to do myself proud—even wanted to put a birthday cake with one candle on it for a cover, but was tactfully restrained from this childish exuberance. However, I sure tried to put a lot of extras and trimmin's inside for you. Every last one of you will send the family out to gather Bitter Sweet, Japanese lanterns, Bayberry, and Father will go around with a string tied round his little finger to remember getting a bunch of Honesty when you see the lovely bouquets and arrangements we made of them. Then, of course, the hearth must be made ready for Thanksgiving and if there's a cent left over after that shopping orgy, you'll spend it on the new things we have dug up for bringing the greens indoors. Fine china, exquisite glass and linens, perfectly stunning monograms, lovely lamps and rugs . . . a trip to India . . . more of those charming mid-West readers' homes . . . one room becoming two . . . oh, lots of good things we've planned for you to celebrate my first magazine birthday.



Garden of Mrs. F. H. Wiegand, Lorain, Ohio

For the benefit of new readers, the notation on the bottom of pages—"American Home Portfolio 8," etc., are filing directions for users of our Portfolio. This is a handsome Portfolio made of heavy, strong board covers, an index, a set of tabs and a punch. If you haven't one, they cost 50c.

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MRS. JEAN AUSTIN
Editor

LEONARD BARRON
Horticultural Editor

PUBLISHED AT 75 FRANKLIN AVENUE, GARDEN CITY, N. Y., BY THE COUNTRY LIFE-AMERICAN HOME CORPORATION. OFFICERS: W. H. EATON, PRES.-TREAS.; H. L. JONES, VICE-PRES.; REGINALD T. TOWNSEND, SEC. EDITORIAL AND ADVERTISING HEADQUARTERS: 244 MADISON AVE., N. Y. C. ADVERTISING OFFICES: PARK SQUARE BUILDING, BOSTON, MASS.; PEOPLES GAS BUILDING, CHICAGO, ILL.; SANTA BARBARA, CALIF

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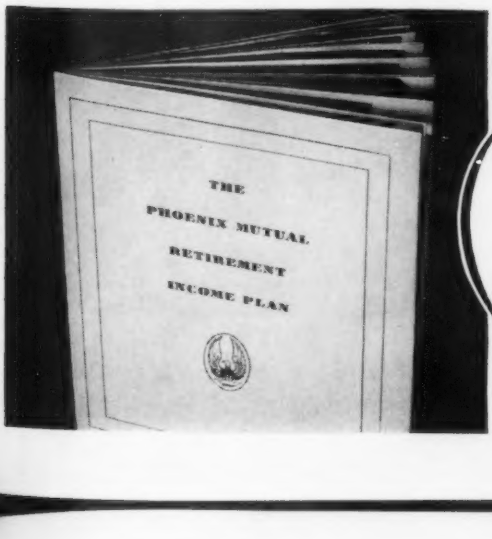

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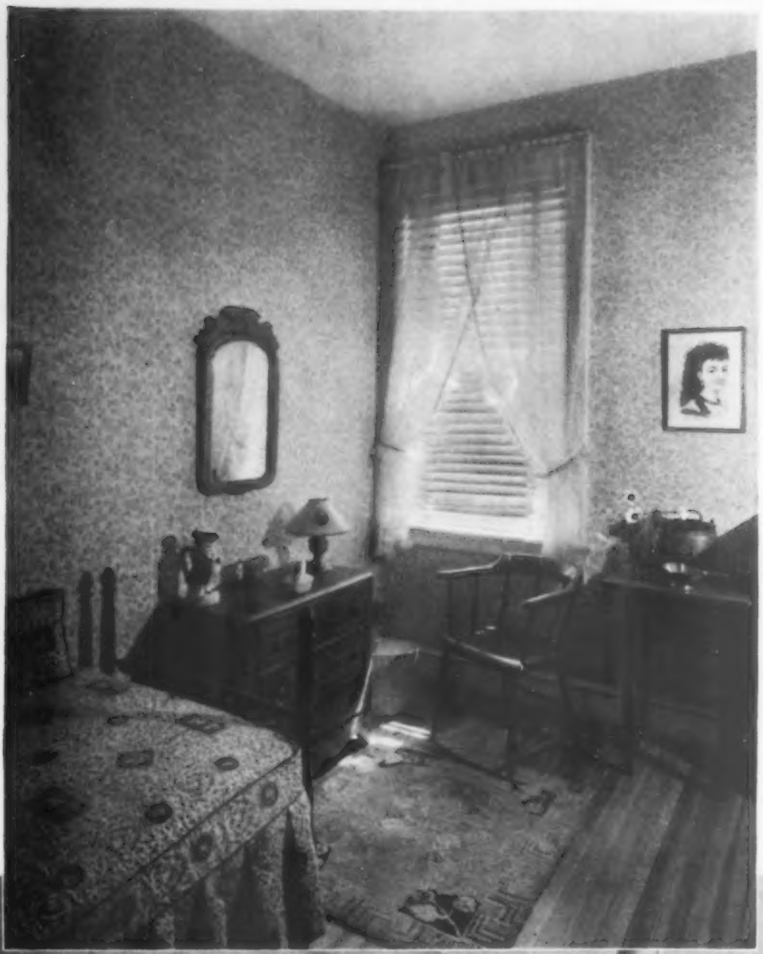
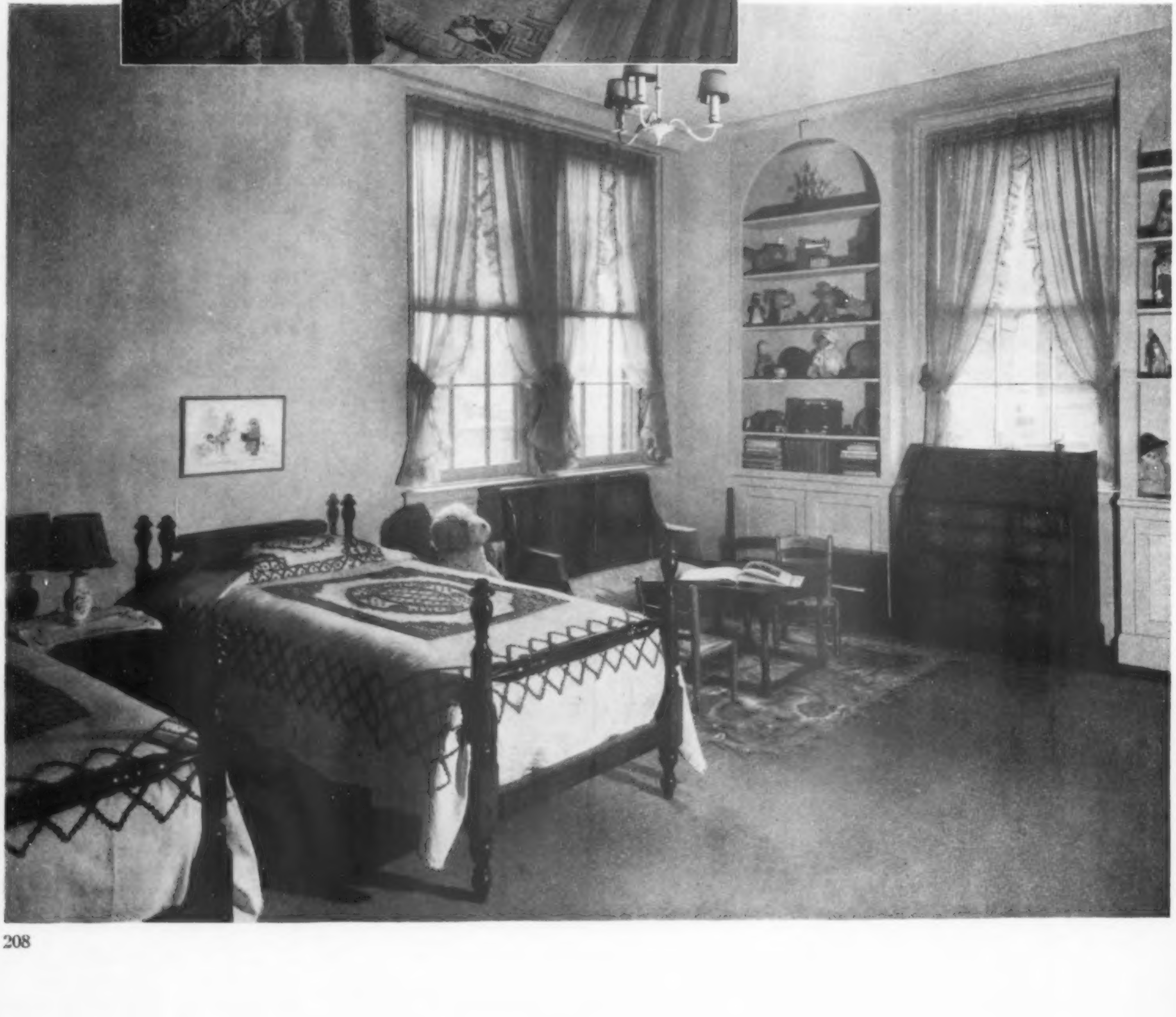
The best examples of fine furniture of all types are now copied in smaller sizes for the growing boy or girl. Early American pieces particularly, because of their simplicity, lend themselves to juvenile furnishings. Below, a charming child's room in the home of Mrs. I. D. Kruskal, Brooklyn, N. Y.

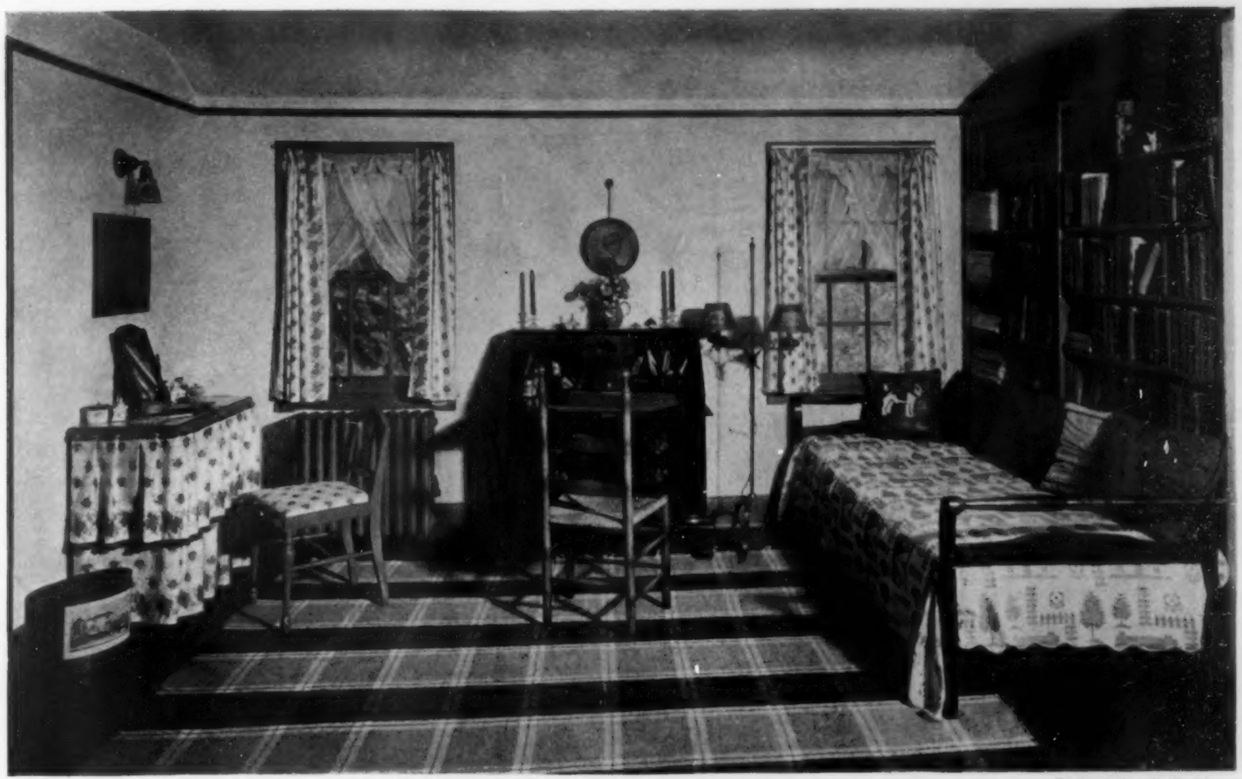


Photos by Mattie Edwards Hewitt

The child's room on our cover was inspired by a room in the home of George L. Ohrstrom at Greenwich, Conn. Decorated by Winifred Starosselsky

There is no reason why the beauty of the past should not be a child's heritage. Simplicity is very desirable, yet simplicity may be as gay and charming as a flower garden. The bed and desk are pieces which may be selected with the idea of permanence. Plenty of built-in shelves provide storage space for the toys of younger years, replaced by books as they pass into student days. The child's room below is in the home of Mrs. Wayne Johnson, decorated by Nancy McClelland





Richard Averill Smith

When they leave the nursery

Bertha Anne Houck

When the children leave the nursery and must begin to adjust themselves to the requirements of mature living, thoughtful parents can assuage growing pains by the intelligent decoration and furnishing of the children's bedrooms. From the ages of five to fifteen, a child should have a bedroom which combines some of the childish features of the nursery with the aspects of a grown-up room. Finishes, chosen first for their practicality as they were in the nursery, are still in order, but the furnishings should be selected to help children to become independent and self-sufficient in the mechanics of their daily living. The fourteen-year-old child is going to need entirely different comforts and conveniences in his bedroom from the six-year-old. The trick is to hit upon a type of decoration and furnishings so flexible that it will be satisfactory until the child is old enough to have the conventional, grown-up bedroom.

Most important in this connection is the background—the walls, woodwork, floor, ceiling and built-in features. These are the permanent parts of any room and if they are to remain unchanged over a period of years, they should combine character with neutrality and durability. Painted woodwork is the accepted frame for the room, because wherever children are concerned it is necessary to think of easy cleaning. A glossy enamel surface is easy to wash and to dust off; while a dull surface distributes the light evenly. Often a semi-glossy finish will be found to be the most satisfactory, as it combines the conveniences of both of these.

Wallpaper is as interesting for children's rooms as it has ever been, but parents need no longer rely on the nursery designs, which were formerly believed to be the only ones suitable for childhood. Simple patterns such as dots, stripes, diagonals and plaids are appropriate for the room of the growing child at any age. They especially have their place in the child's bedroom which is furnished in Colonial pieces.

The cautious parent who prefers a washable surface but who still wants a wallpaper pattern has the choice of many kinds of washable wallpapers. Then there are washable wall fabrics, which combine color, pattern, and a washable surface with the texture of cloth. These have a very soft, mellow appearance which is suitable as a background for a variety of gracious types of children's furniture.

A new stunt in wall decoration is admirably suited to the child's bedroom. It consists of photographic murals. These are nothing more than enlarged photographic reproductions on wallpaper of any pictures or series of pictures. You take a snapshot of a dog, a building, or anything else and have it enlarged on paper which can be hung by any paper hanger and is durable and washable.

There are a number of ways to finish floors for the children's room. Painting with a deck floor paint is always satisfactory and sometimes is a means of introducing interesting color. The floor which is stained in some natural color and given several coats of good floor varnish will withstand the wear of busy small feet as well as the painted floor and both can be easily cleaned, either by dusting or washing. The spilled milk, the overturned bottle of ink, the squashed tube of paint, and the results of many other childish accidents will not permanently injure floors with these finishes, because the surface of the wood is protected.

Linoleum floors have the same advantage as a painted or a varnished floor. This material is coming to play a more and more conspicuous part in the child's bedroom as well as in his playroom and nursery. The wearing qualities of linoleum and the ease with which it may be kept clean have long made it important for such rooms as these, and now that up-to-date designers are creating linoleum patterns for rooms of every type and period it is recognized as a standard floor material. The plain linoleums are as decorative as figured ones, because they furnish a simple background for small rugs and can be obtained in soft, subtle colors.

Cork surfacing for the children's floor is nerve insurance for the parent who shudders every time Susie and Jerry decide to play leap-frog in Jerry's bedroom or when James, who is at the awkward age, knocks over a piece of furniture in his transit from bed to dresser. Cork floors may be chosen to carry out almost any color scheme.

The color scheme and decoration for children's bedrooms should be chosen with the greatest care because they are so closely allied with the child's aesthetic development. Parents frequently make the mistake of using too childish decoration in the child's room—decoration that would be more appropriate for the nursery or the playroom. It must be borne

Even odd pieces of furniture, no longer usable elsewhere in the house, will make an attractive room for a child. They must be selected with an eye to use, however, and not be merely a jumble of cast-offs. Brightened up with paint or chintz coverings they may be made to appeal as much as new things. Photograph at right in the Gwynne home

M. E. Hewitt

in mind that the ducks and geese which will intrigue the fancy of the six-year-old child will not be interesting to the young one of ten who would prefer fairy tales on his walls to animals or an alphabet. While Jack the Giant Killer and the Sleeping Beauty seem too youthful for the consideration of the fourteen-year-old. The safest course, then, is to keep the permanent background of the child's bedroom as neutral as possible and depend for interest upon decoration that's simple but ageless and upon the subtle, beautiful use of color. A child's room can be as gay and charming as a flower garden. Strong or bright colors are more appropriate for the accessories; lighter colors for the backgrounds.

Many children's rooms are too elaborately decorated for the average home or for the good of the child. I had a friend who felt that her child's bedroom should be so simply and tastefully decorated that it would give her daughter aesthetic standards to guide her for her entire life. The colors which she chose were not too unusual for a child to understand; yet they were combined with distinction and graciousness. The walls were a light grayish blue-green, so restful to nerves, eyes, and spirit. She stood over her painter until he had mixed this tint exactly.

Only the simpler portion of the woodwork was painted in another color—following general architectural lines. For this, she chose a medium clear blue-green, many shades darker than the walls. The built-in shelves, where the toys and later the books of her daugher reposed, were painted inside with a clear lemon yellow. The floor, which was old and worn, was painted a dull henna—a color which does not readily show dust or tracks and is harmonious with the blue-green trim.

Her furniture selection was both practical and charming, and this brings us to the matter of furnishing the children's rooms. The child that is old enough to leave its crib is old enough to sleep in a bed that will accommodate it until it is fully grown. Since the bed is one of the most expensive pieces of furniture, it should be selected for its permanence for the boy or the girl from five to fifteen. A desk, that very important accessory to home study, may also be chosen with the idea in mind that it will last indefinitely.

The occasional pieces of furniture are as important in making the child's bedroom look adequately and graciously furnished as they are in fulfilling that function in the grown-up rooms of the house. The low armchair, the chaise longue, the nest of tables, the footstool, the settle—all these pieces which can be so charming and original in design, are now manufactured in various sizes for the growing girl or boy. The room may be furnished in the fundamental pieces and these added later, as birthday or Christmas gifts.

Reproductions of period furniture in small sizes are now made by the best manufacturers of children's furniture. There is no reason why the beauty of the past should not be a child's heritage. Special pieces, suitable for children, were made in the days of Louis XIV, as well as today, and the copy of a chair which supported a prince of the blood, now receives homage from the ruler of the American home—age ten. Even in elaborate periods of furniture history, the children's pieces, which furnish models for miniature chairs and desks today, were much more fittingly simple than their mature counterparts. This simplicity is very desirable and for that reason the Colonial period is the inspiration for much child-size furniture today. In fact, there is no more charming manner of furnishing the child's bedroom than with Colonial furniture of maple, choosing the hangings, floor coverings, and upholstery from the many Early American patterns in rugs and materials that are on the market at inexpensive prices.

There is nothing that a child loves more than a window seat in which to curl up with a book on a rainy afternoon. If there is not one already in the room, the kind parent will have one put in by the neighborhood carpenter. A clever means of making it comfortable for all ages is to build a step up onto it for the seven-year-old, a step which can be removed later on. Steps below the shelves also make them accessible to children of any age. The window seat, like the built-in shelves, may be painted either the color of the walls or the color of the woodwork.

Habits of neatness and care in a child depend so much upon providing him with proper facilities for hanging up his clothes and putting away his things. A two-drawer chest, or if one is not sufficient to hold all his Highness's belongings, a pair of them will take care of his things and he can reach the drawers with ease, whether he be three feet or five feet tall. A clothes closet, painted cheerily inside in some gay harmonious color, should have movable hooks which can be adjusted to his changing height, and a movable rod for hangers.

Cupboard space is as important as closet space. Separate cupboards may be purchased or cupboards may be built in the walls of the children's bedroom. If more than one child is to share a room, it is doubly necessary to have plenty of

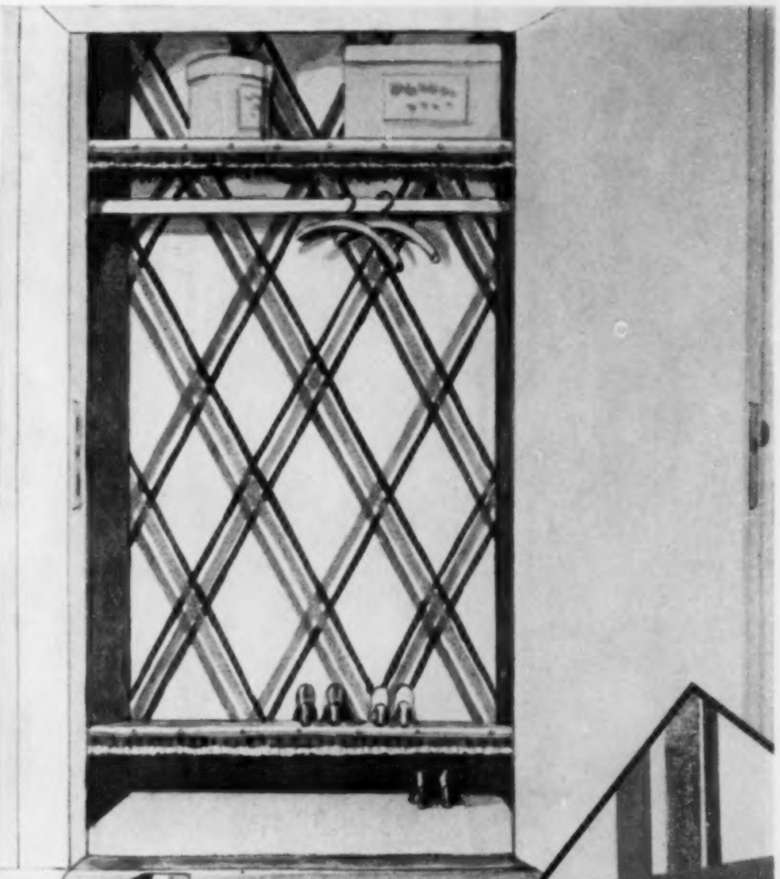
[*Please turn to page* 252]

Closets for neat children

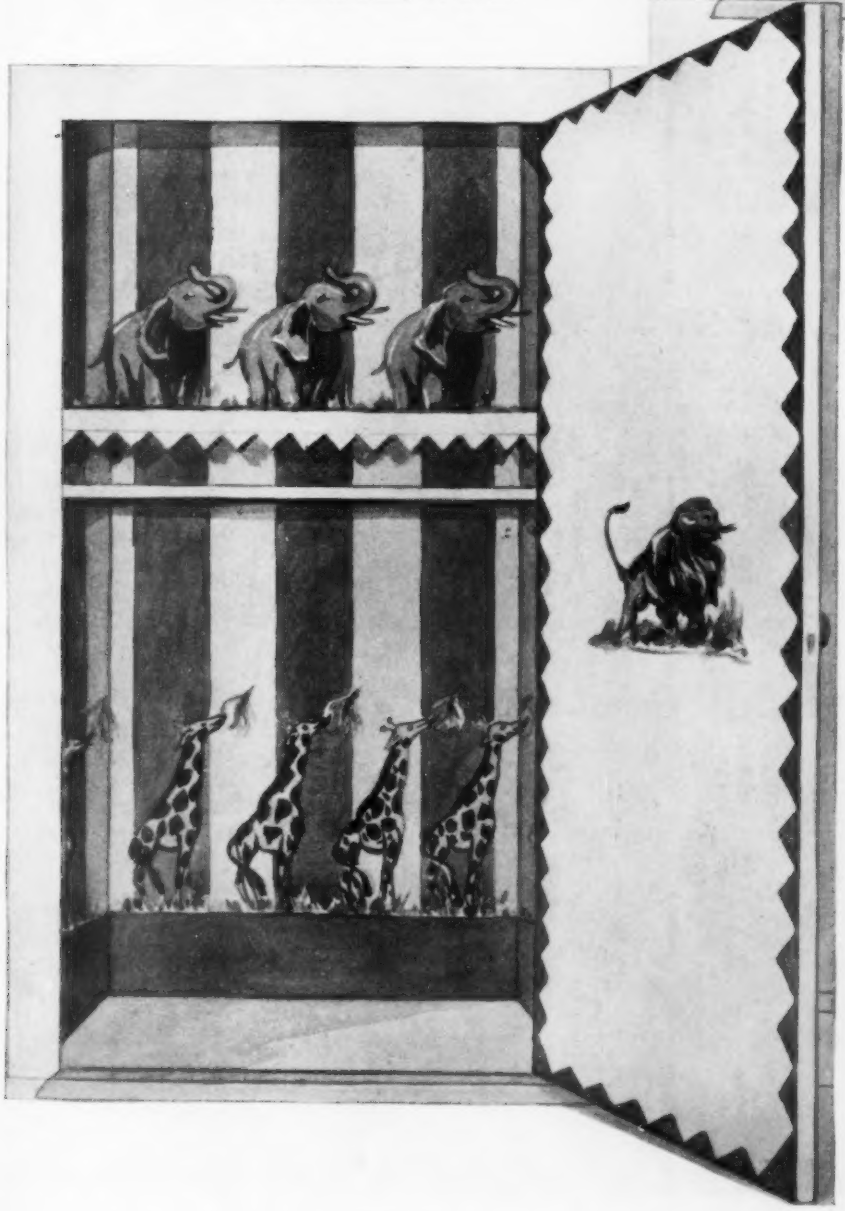
Designed especially for American Home children

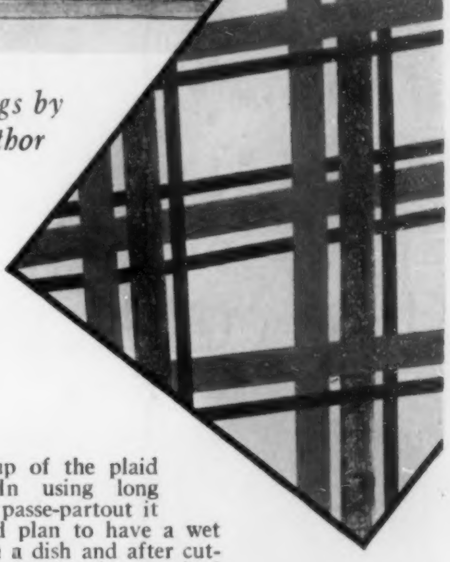
by Caroline Stansbury Keeler

The closet at the right has a white background and floor, with baseboard and sides a dull red. The plaid is formed by pasting carefully strips of passe-partout in red, blue, and silver. The shelves are decorated with ruffles or crêpe paper which may be purchased in various colors ready to attach. The bar for coat hangers is painted silver and the floor and door plain white. The shelf boxes may be silver.



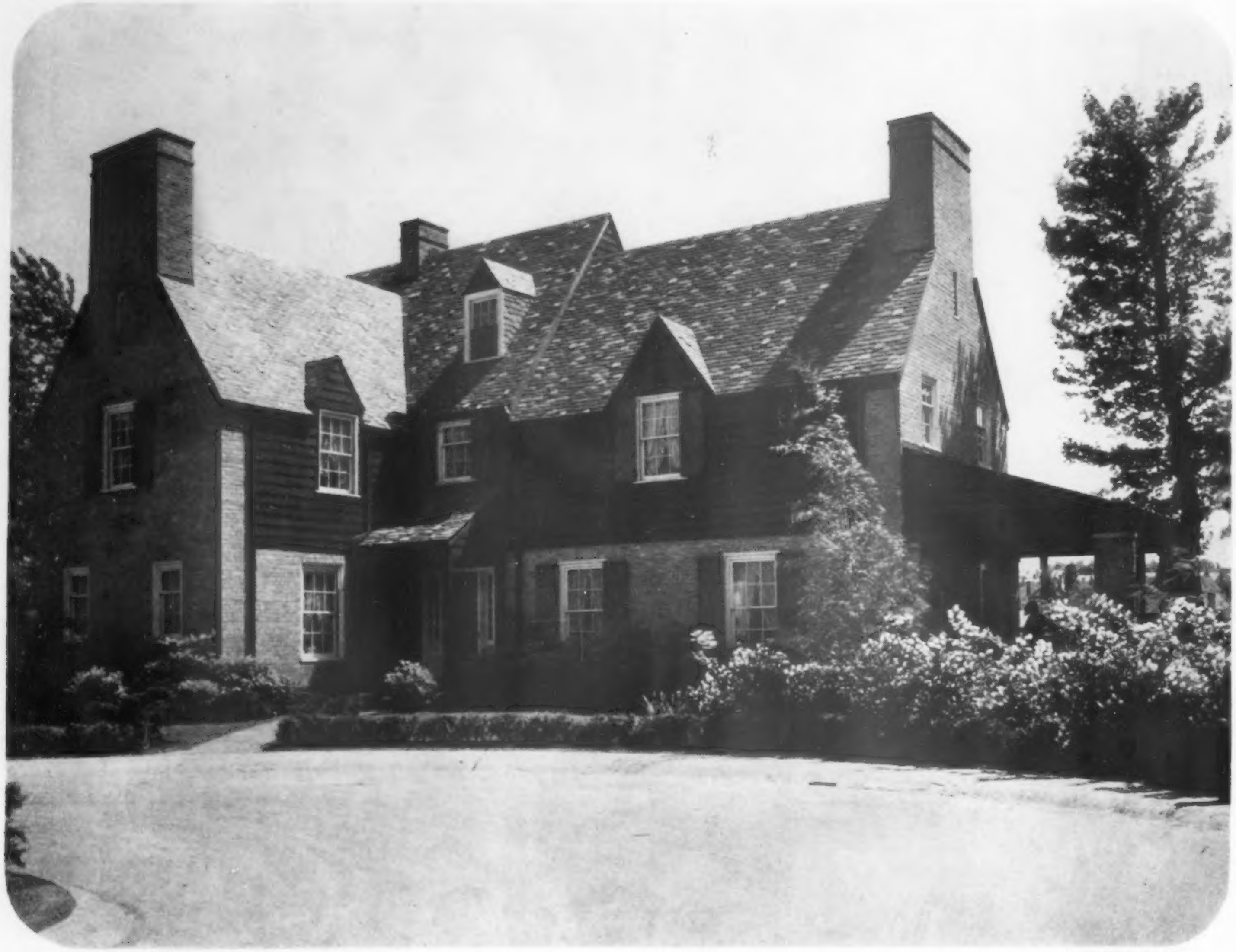
Drawings by the author





A close-up of the plaid design. In using long strips of passe-partout it is a good plan to have a wet sponge in a dish and after cutting the bands the required length and width pass them over this sponge so that they are not too wet. The white in the center of the design given is 2½ inches, but by using a little thought and various colored paper many delightful combinations of plaid may be formed. A younger child may prefer a simpler square check of red, white, and blue.

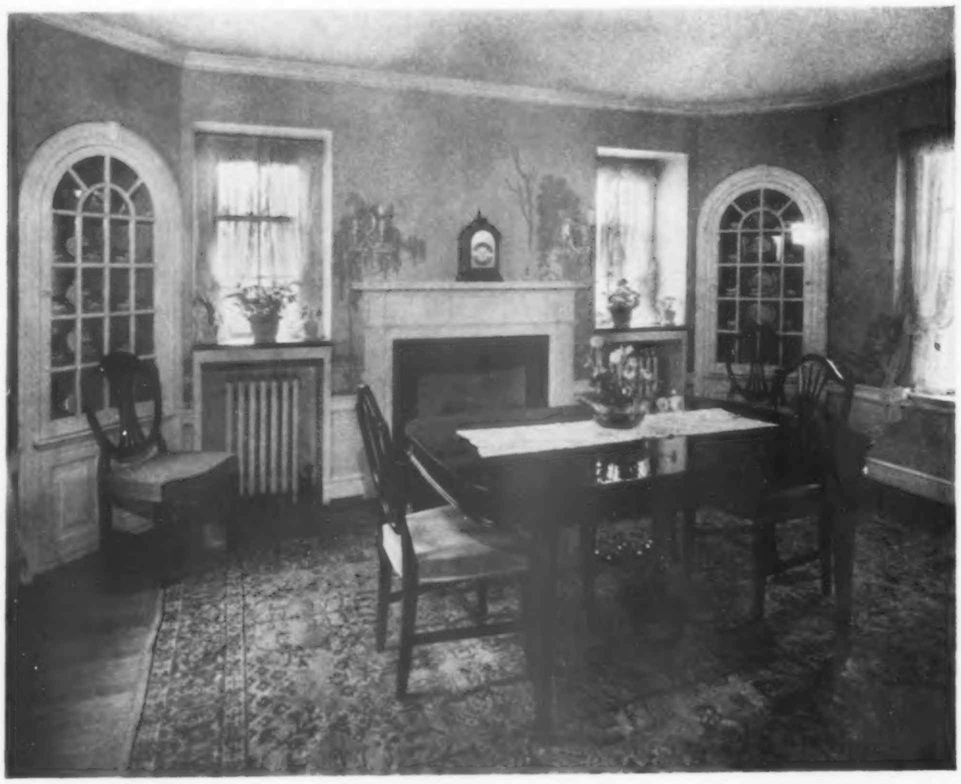
Very dainty closets may be made by using a combination of crêpe paper and paint. First give the closet a plain coat of white house paint and on top of this apply the color. If this is to be enameled it will be necessary to apply a second coat of both the white and the color. Do all the painting first and when thoroughly dry apply cut-outs of crêpe paper. When this again is dry cover the decoration with a thin coat of good shellac. The colors used in the closet with animal design at left were red and white on the walls and door with a soft yellow on the floor.



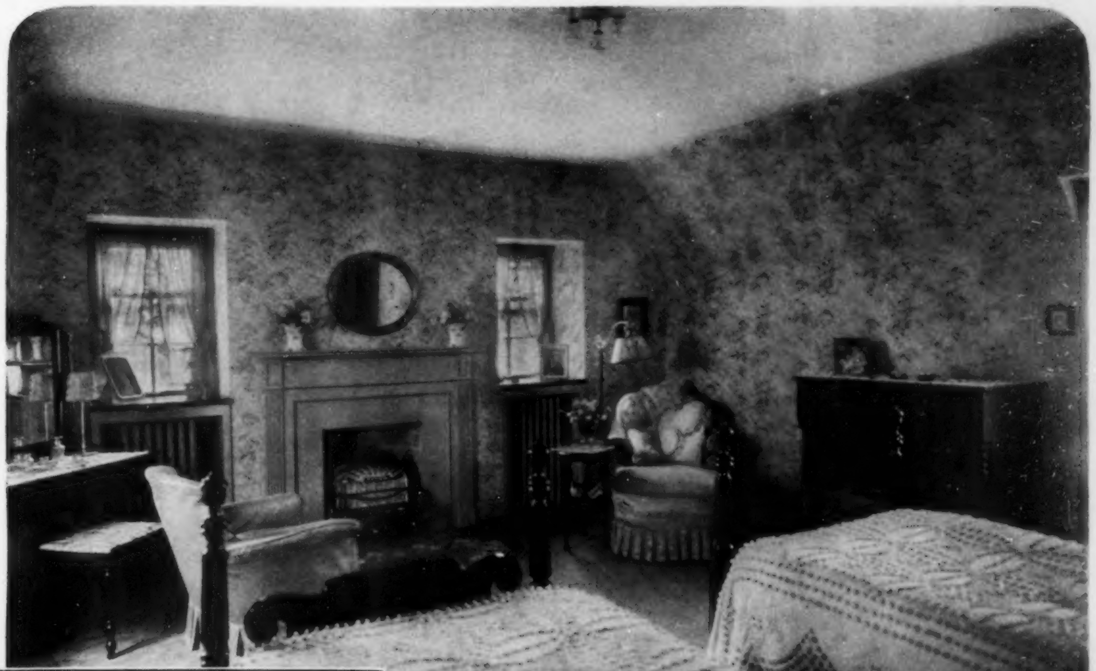
Rembrandt Studios

The editor goes West—and visits some readers' homes

From the main road one approaches this entrance of the home of Mr. and Mrs. C. Hax McCullough in Pittsburgh, Pa. The house is a combination of brick—pink-salmon in shade, rich brown stained siding, green and purple slate roof, gray-green painted shutters, and cream woodwork. Robert W. Schmertz was the architect.

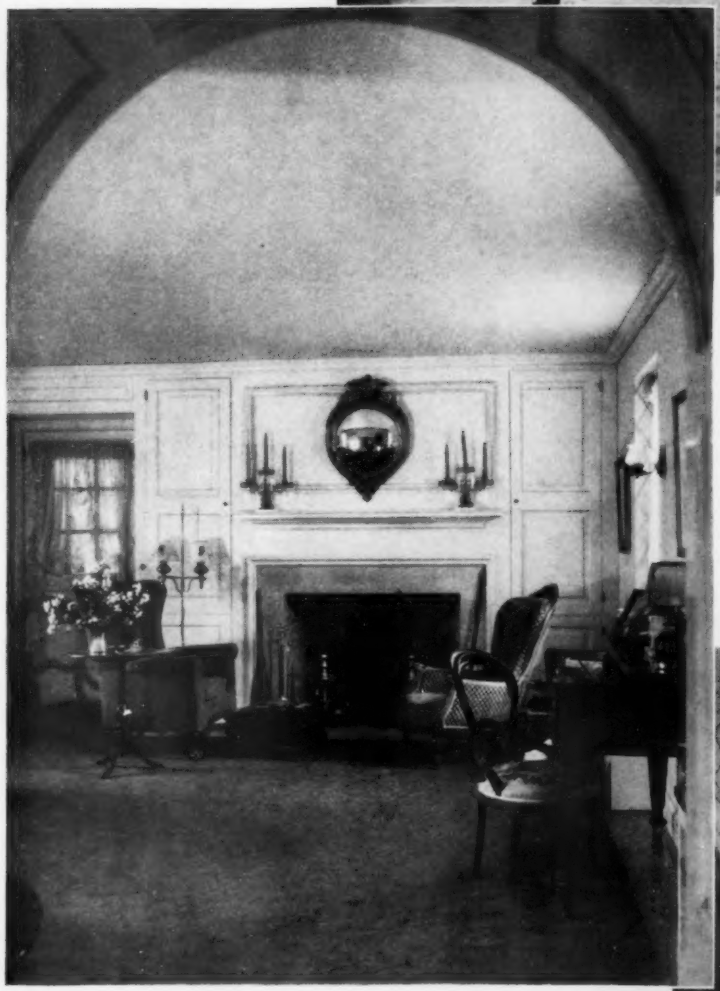


The dining room is a hospitable place with its ivory woodwork, golden yellow and green scenic wallpaper, corner cupboards with dull red interior painting, black and gold fireplace with marble facing and hearth—all make a perfect setting for gleaming silver, old china and mahogany furniture

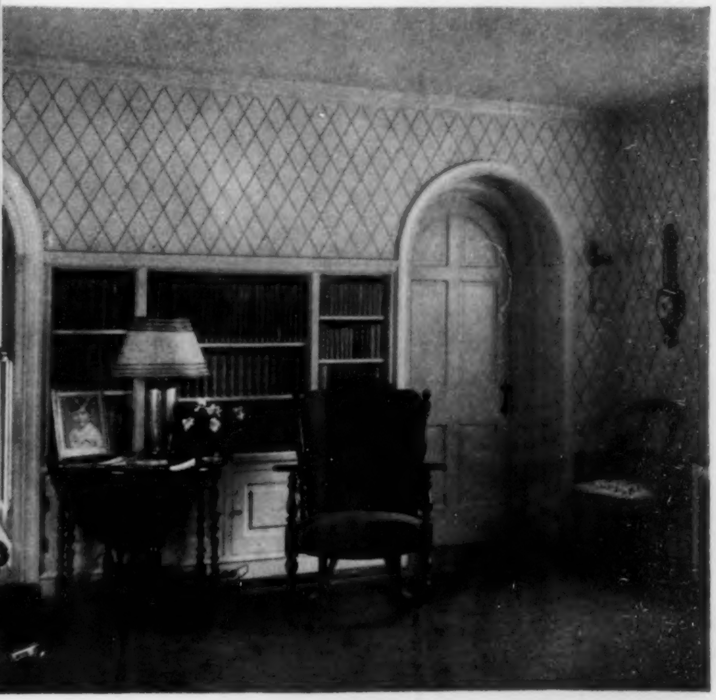


The master bedroom overlooks the gardens and is generously lighted from three sides. The flowered wallpaper in soft pastel tints harmonizes nicely with the pastel green rug and antique green woodwork. A fireplace, chaise longue, and comfortable chairs make it a restful "retreat." The fireplace facing is gold kasota stone and the furniture old mahogany

Photos by
The Rembrandt Studios

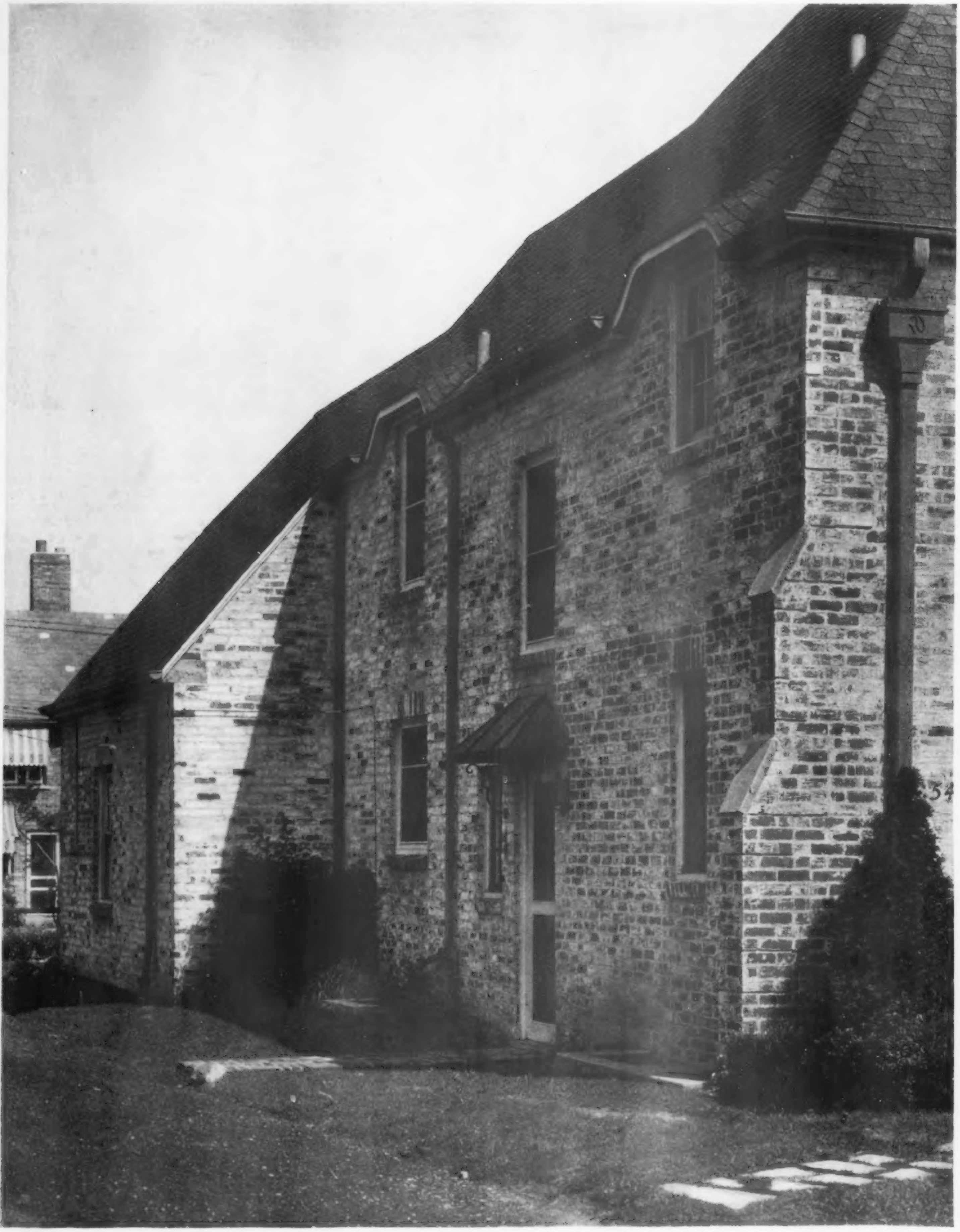


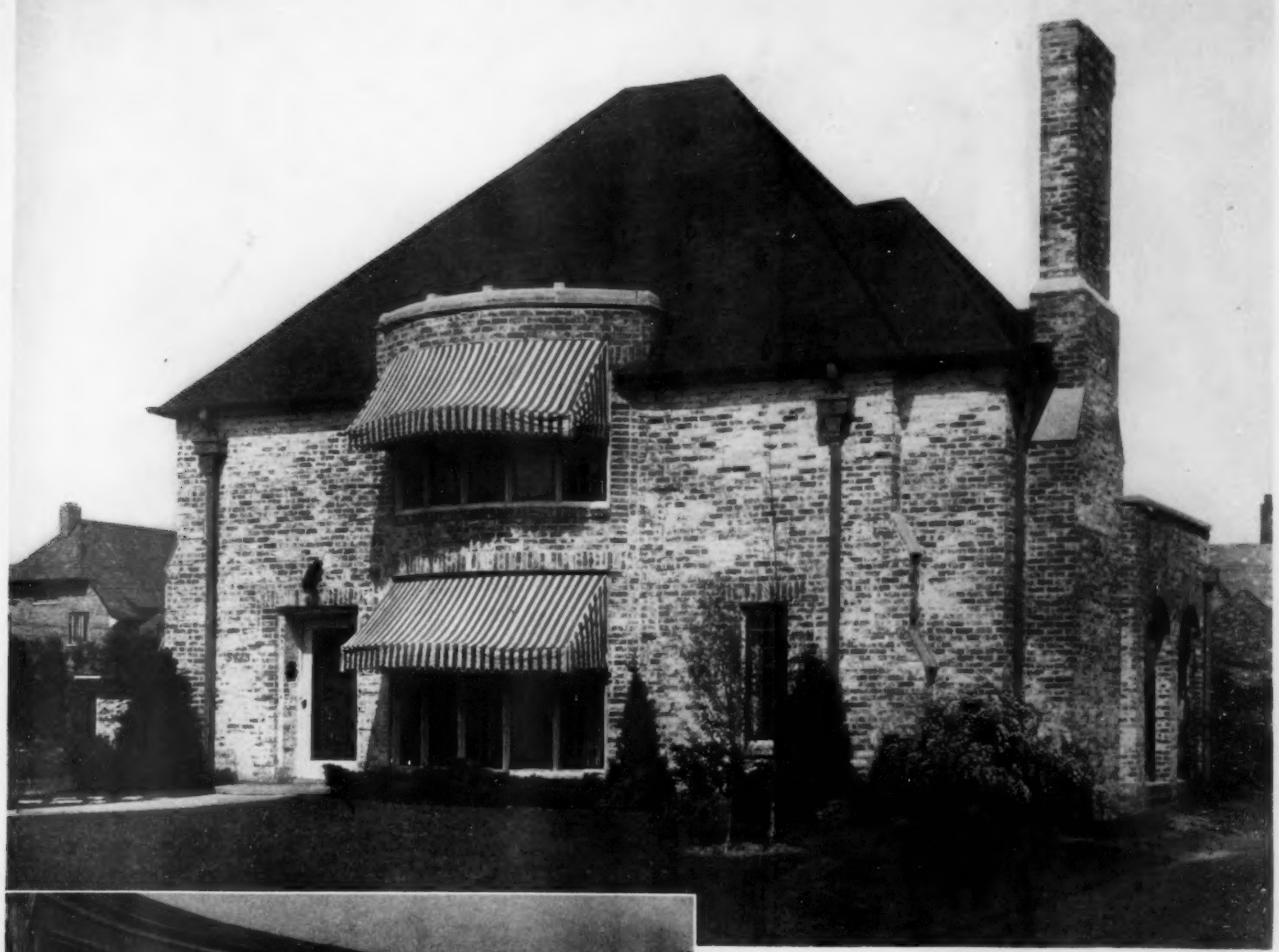
And here is the fireplace end of the living room. The fireplace itself is spacious, with buff limestone facing, and on either side of it are enclosed storage shelves. The ivory painted woodwork and Burgundy color carpet as well as the occasional needlepoint chairs combine warmth and richness



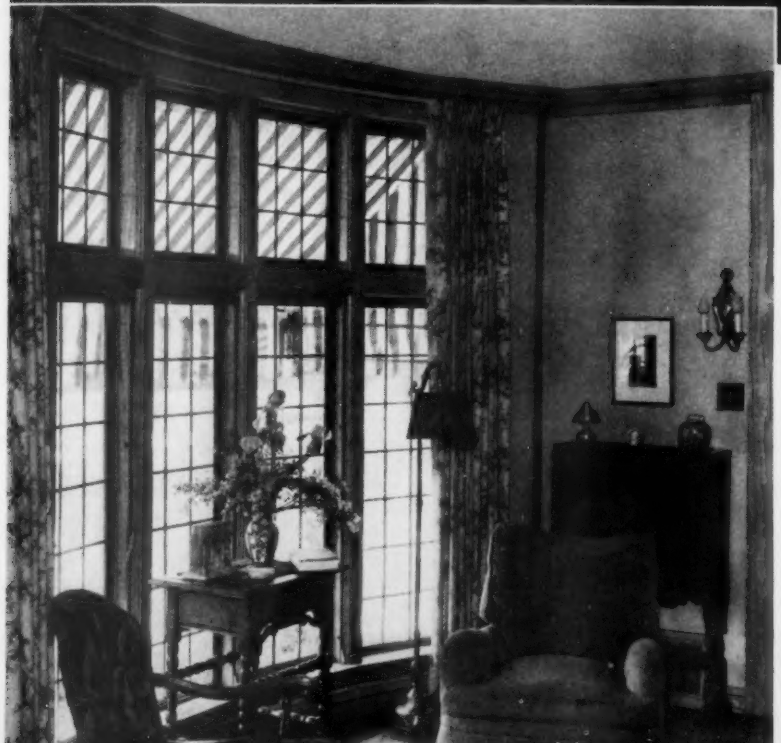
Another view of the living room. Through these lovely arched doorways one passes to the playroom or entry hall. A collection of mellow toned books makes an interesting note of decoration between the two archways

EXQUISITE architectural detail carried throughout the entire house is obvious in this close-up of one side. An interesting effect of age was produced by using second-hand brick whitewashed. The extension at the left is part of the garage





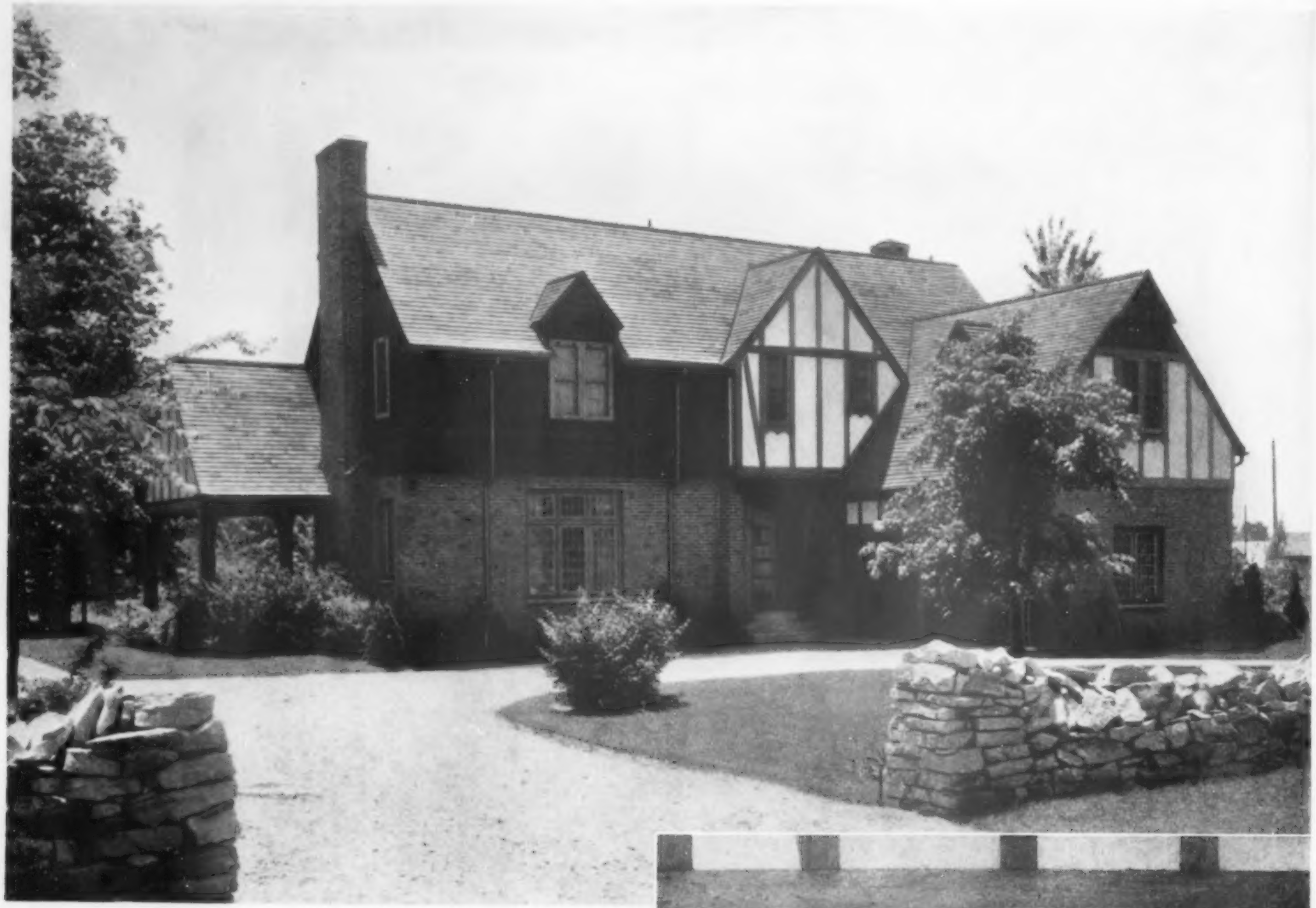
W. H. Bass



—in Indianapolis, Ind.

In the home of Mr. and Mrs. Ross Coffin in Indianapolis, Indiana, I was immediately attracted by its air of dignity, unusual in so small a house. The bay window in the living room and the one in the master bedroom above are twelve feet wide. The house was designed by Mr. Maurice Thornton with the help of Mrs. Coffin's scrap-book of ideas clipped from previous issues of The American Home

The walls in the living room are covered with a natural color burlap, and the rug is of dark brown heather. The draperies, on traverse cords, are made of French toile with old red figures on a cream background. The big chair is of French blue. Both living room and dining room are carried out in soft French blues and dull old reds. The floors throughout are wide boards treated with hot oil for a dark, dull finish

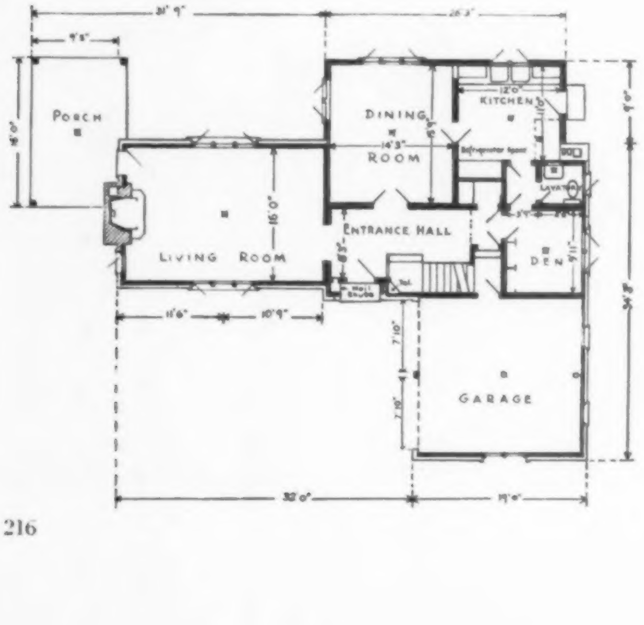


Ohio State University, Department of Photography

The home of Dr. D. G. Sanor

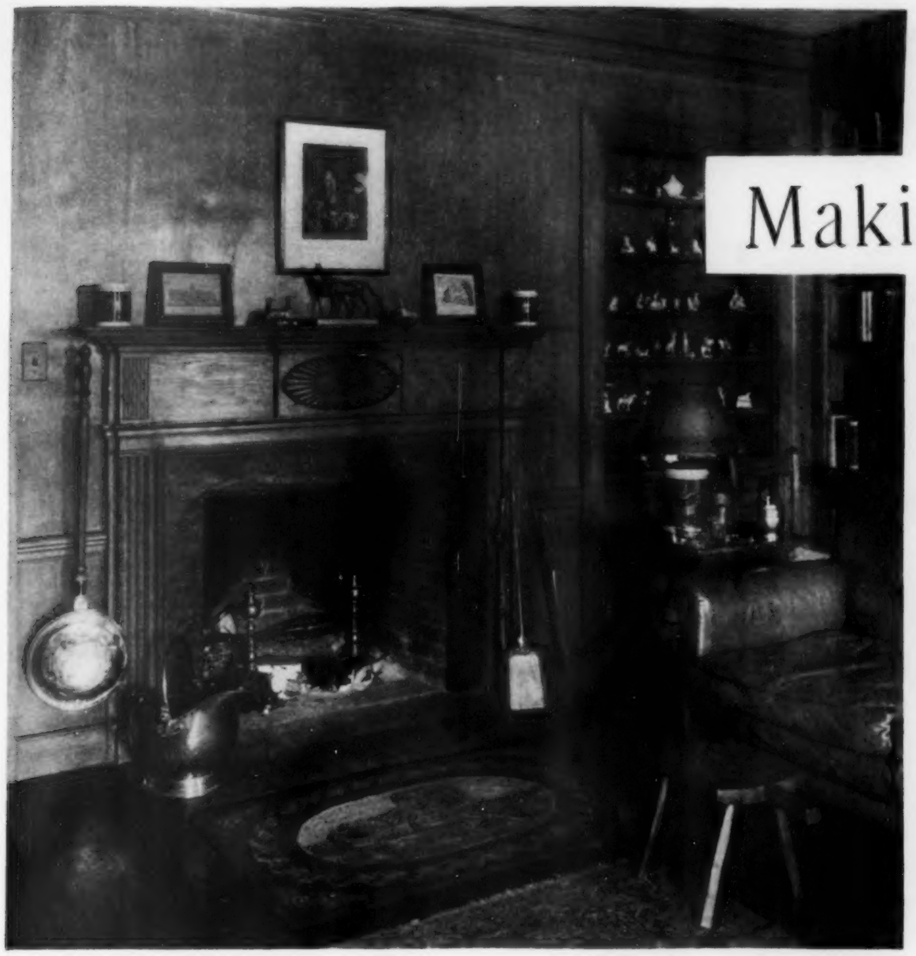
in Columbus, Ohio

Among the many comfortable and substantial looking homes I found in my travels was that of Dr. Sanor, which I have selected to show you this month. Quoting Dr. Sanor, "It is just as enjoyable and livable on the inside as the appearance denotes on the outside." Placed on a lot which runs clear through to the next street, there is complete privacy on the garden side of the house. Thomas Tully, architect


21' 9"
PORCH
18' 0"
DINING ROOM
14' 3"
12' 0"
KITCHEN
Refrigerator Space
LAVATORY
LIVING ROOM
16' 0"
ENTRANCE HALL
DEN
11' 6"
10' 9"
7' 10"
GARAGE
32' 0"
19' 0"

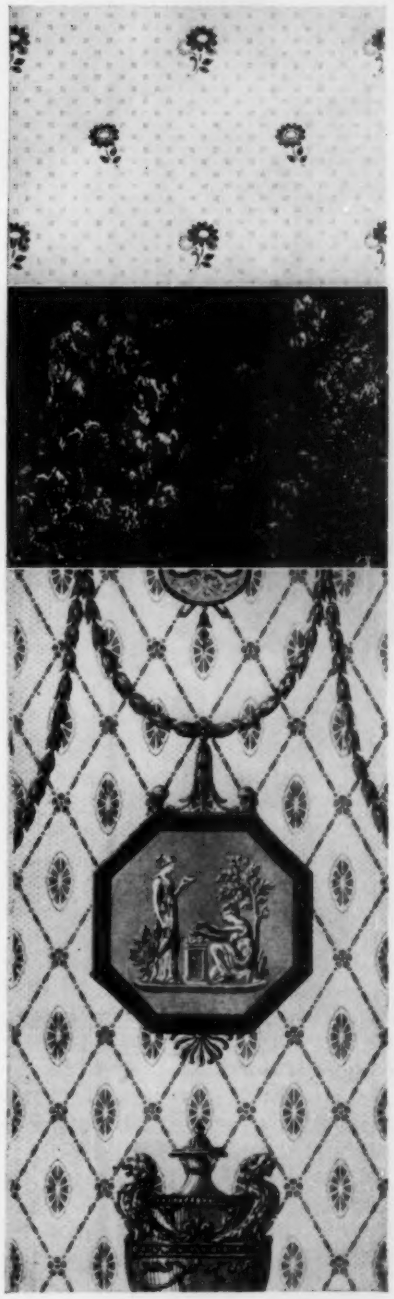
Making your own background

Ethel Parke Jones, *A.I.I.D.*



The mellow richness of wood paneling not only lends richness to a room but goes a long way toward furnishing it. (Library of Miss Natalie Reynal; George P. Butler, architect.) Photo by Samuel H. Gottscho

An air of demure quaintness can be achieved with such wallpapers as this one directly below from Richard E. Thibaut, Inc. The "Black Onyx" Sealex wall covering lends itself to halls, foyers or game room panelling where one wishes to establish a moderne feeling; while the lovely "Diane" pattern, at bottom, makes a perfect background for Adam period furniture. From A. L. Diament & Co.



Backgrounds have character. They have power of direction and can either make or mar a room. In this article we are concerned only with those which make a room.

In many rooms wood paneling perhaps takes precedence. It not only gives charm when well proportioned and well executed but it helps to furnish the room as well. Especially is this true of the rich dark wood tones. A room of this background with a floor in corresponding depth of tone is almost furnished before you have put a stick of furniture into it.

Next in favor, if the purse is too limited for wood paneling, come the various substitutes: wood veneers, which come ready to apply like wallpaper; Japanese wood fiber paper; and canvased walls expertly grained in wood tones.

The first of these substitutes by proper division into panels through the use of simple wood mouldings, and the addition of architecturally designed cornices can be made a thing of beauty and a very close second to the many solid wood panelings.

Something of the same effect can be achieved by the use of the Japanese wood fiber papers. Especially is this effective where wood textured walls are desired as background for the moderne room, as they are available in blocked and other forms having the grain in varying directions according to motif, and in very light wood tones.

Next comes the canvased wall, which is a flexible background for anything you choose to do. Canvased walls can be painted and grained to simulate anything from knotty pine to dark walnut. Wisely divided into panels proportioned to the room, in a manner similar to the one already described, they are lovely without being prohibitive for the home owner.

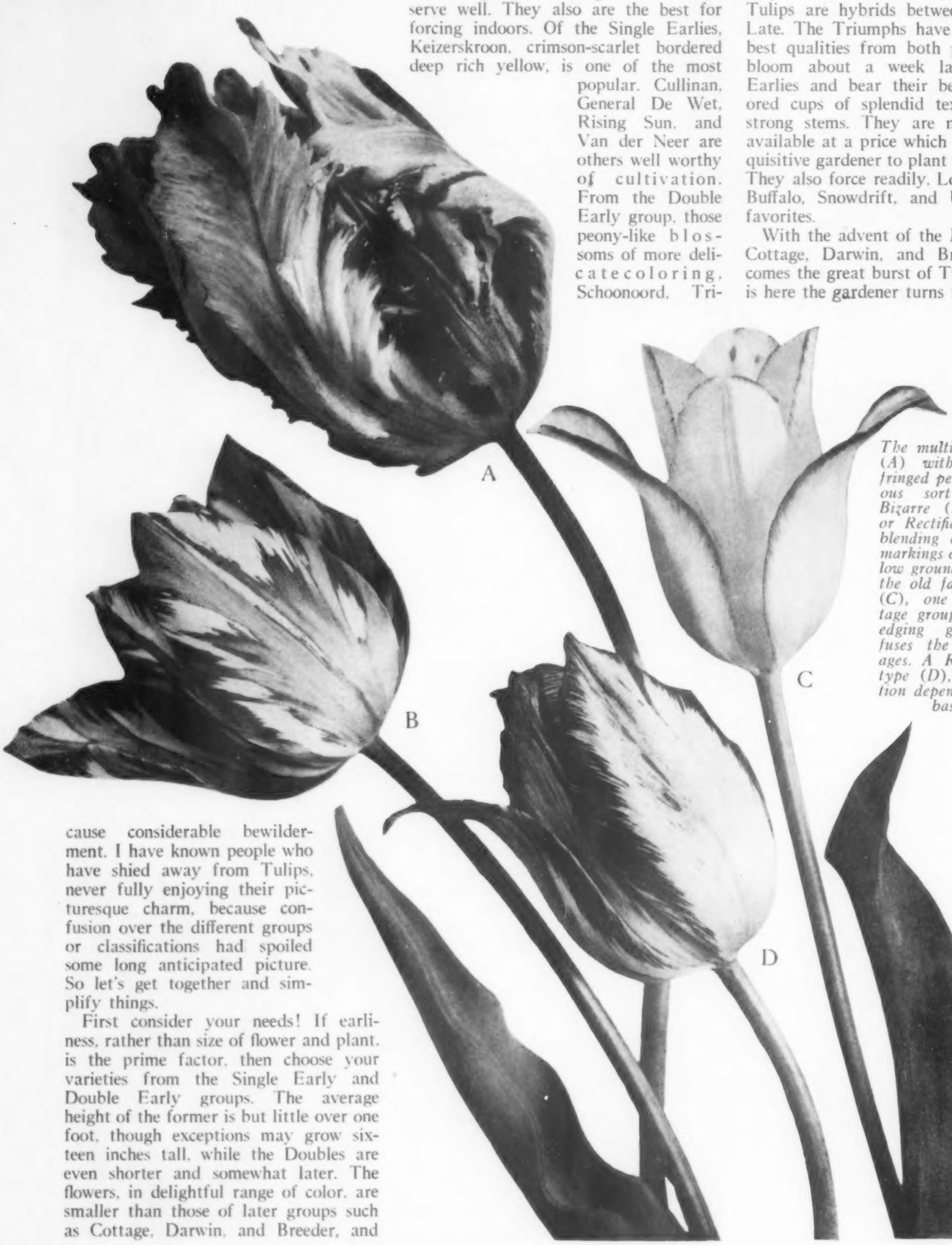
Taking this same beginning as a base, many other lovely effects can be achieved for those who do not care for wood paneling in its native tones, or its substitutes. In other words, it can be handled like the painted wood paneling of France, in color. This painting must include the wood trim and doors of the room as well, or it loses all its point and fitness. After the chosen color is on, the flatness of this treatment needs to be relieved by a glaze, usually a neutral one. Now to the uninitiated this word *glaze* sometimes produces a shock, and needs interpreting because to some it seems to suggest glassiness or shine, which it most emphatically is *not*. The intention in the name is rather to convey transparency by reason of almost no paint pigment in the mixture, thus allowing the color coat to show through in exactly the value desired. It qualifies and softens a flat colored wall so that there is variation, because, though the pigment introduced by the glaze is very little, it is enough to deepen the value in places, while the lighter effects are achieved as desired by the partial wiping off of the glaze. In short, a glaze makes the walls more atmospheric and less solid and confining.

[*Please turn to page 247*]

Know your Tulips!

Claire Norton

To the new gardener, or one who has not fully utilized the possibilities of these ideal flowers for spring gardening, the array of Tulip names is apt to cause considerable bewilderment. I have known people who have shied away from Tulips, never fully enjoying their picturesque charm, because confusion over the different groups or classifications had spoiled some long anticipated picture. So let's get together and simplify things.



The multicolored Parrot (A) with feathery-like fringed petals has a curious sort of dignity. Bizarre (B), a Broken or Rectified bloom—gay blending of stripes and markings on white or yellow ground—the ideal of the old fanciers. Picotee (C), one of the Cottage group. The colored edging gradually suffuses the bloom as it ages. A Rose or Flame type (D), the classification depending upon the base color

First consider your needs! If earliness, rather than size of flower and plant, is the prime factor, then choose your varieties from the Single Early and Double Early groups. The average height of the former is but little over one foot, though exceptions may grow sixteen inches tall, while the Doubles are even shorter and somewhat later. The flowers, in delightful range of color, are smaller than those of later groups such as Cottage, Darwin, and Breeder, and vary in size with the length of the stems. They are even good subjects for the rock garden. For bold splashes of color among budding shrubbery, or for locations near low evergreens or hedges, the Earlies serve well. They also are the best for forcing indoors. Of the Single Earlies, Keizerskroon, crimson-scarlet bordered deep rich yellow, is one of the most popular. Cullinan, General De Wet, Rising Sun, and Van der Neer are others well worthy of cultivation. From the Double Early group, those peony-like blossoms of more delicate coloring, Schoonoord, Triumphator, Vuurbaak, Couronne d'Or, and Electra are among the choice varieties.

The next Tulip group to bloom is of very recent introduction. Triumph Tulips are hybrids between Early and Late. The Triumphs have inherited the best qualities from both parents. They bloom about a week later than the Earlies and bear their beautifully colored cups of splendid texture on tall, strong stems. They are now becoming available at a price which allows the inquisitive gardener to plant at least a few. They also force readily. Lord Carnavon, Buffalo, Snowdrift, and U. S. A. are favorites.

With the advent of the May-flowering Cottage, Darwin, and Breeder groups comes the great burst of Tulip bloom. It is here the gardener turns for fine variations in color, for stately form and exquisite flower. From among these three groups are chosen the most popular of the Tulips used in today's gardens.

By watching the numerals placed after each name in most bulb lists, it is possible to assemble truly satisfactory combinations of Cottages, Darwins, and Breeders. What one class lacks is made up by another, and by bringing into the garden varieties which bloom early, a little later, and still later, it is possible to maintain a continuous series of pictures until early June. Bulbs planted this year will make their appearance somewhat in advance of those which have been in the ground longer. And allowance should also be made for the location of the garden, geographically speaking; the same variety will bloom as much as two weeks earlier in milder climates.

For the rockery and for the plant fancier there is a rich assortment of wild species in a wide range of size, season, and sature—to say nothing of color. The Waterlily Tulip (T. kaufmanniana), pale ivory yellow, very early, dwarf

While the Cottage Tulips are not the most important of the late bloomers, that honor going to the Darwins, they are often the happiest choice. They offer a range of color not to be found anywhere else. It is here the bulbwise gardener goes for his yellows and his true pinks. And though they do not force as readily as the Early, Triumph, and Darwin groups, yet there are some unsurpassed for the indoor garden. Dido, listed with the Cottages, is the perfect Tulip here as elsewhere. Picotee (syn. Maiden's Blush) still leads this class in popularity. A Tulip which gradually changes its hue while in blossom is ever a valuable asset, making possible a new garden every day. Vesta is a particularly fine white to use with Darwins, as the latter as yet offers no outstanding white at a reasonable price. Avis Kennicott, Amun Ra (syn. The Sun God), Grenadier, Moonlight, and Roxy are truly tributes to man's skill.

The deservedly popular Darwins are distinguished by their tall stems, the substantial petals of their cup-shaped blooms, and their clear brilliancy as well as delicacy of coloring. Their range of self-colors in rose, scarlet, violet, and lilac is especially pleasing. King George V is a comparatively new cherry-rose Darwin; Sundew is an unusual new variety, containing a bit of Parrot blood as its crystal-like fringe testifies. To obtain the best effects, it should be planted by itself. But Clara Butt, that beautiful clear salmon-pink, seems due long to remain one of the most popular of all Tulips.

For stateliness, strength, height, and artistic flower of hazy, mystic qualities above luxuriant foliage, we turn to the Breeder group. This class is the parent of Bybloemens and Bizarres, and so in a roundabout way, the parent of Darwins. Discarded by their originators, because they bore neither feathers nor stripes, they were much neglected for years. Louis XIV is probably the most used Breeder, yet comparing favorably with it are the still expensive Indian Chief, the popular priced Lucifer, Panorama, Cardinal Manning, and Goldfinch.

The Triumph section may be welcome to the gardener who wants tall varieties that can be cleared off before the later flowering Darwins

The beautiful hybrid Lily-Flowering group is the result of crossing urn-shaped, pointed petaled Cottage Retroflexa, with one of the pink Darwins. Seen from a distance they are strikingly lily-like, and since they bloom with the Darwins, Cottages and Breeders, they may successfully be used in the same garden combinations. Sirene, a soft rich cerise, is the best known example.

Parrot Tulips, as a rule, are not so satisfactory in the garden because of their floppy stems, and are regarded more as curiosities. However, the new Fantasy, a sport of Clara Butt (Darwin), overcomes much that has been objectionable in this class, and is now offered at a price within the reach of most gardeners who desire something entirely different.

Tulip fans of the Seventeenth Century went in for stripes and featherings, discarding the self-colors and bronzes which are favorites of today. The Old Dutch types, Bizarres and Bybloemens, resulted. Generally speaking, the Old Dutches do not fit into the scheme of the gardens we plant. But for bold, striking effects at certain vantage points, they, as well as the Rembrandts, are possibilities. Like the gay accessories of the living room, these may be used to point up the general composition. Their height of stem averages shorter than with most of the Lates. Bizarres are brown or yellow Breeders which have "broken" with dark stripes, while Bybloemens have featherings or veinings of rose or violet on white grounds. They become, then, Rose Bybloemen or Violet Bybloemen, according to their coloring.

It is now clearly demonstrated that these "breaks" or "rectifications" are the result of a mosaic disease and the bulbs will soon die.

A comparatively new type is the Bunch Flowered class, differing from the others in bearing several flowers to a single stem. Monsieur Mottet, for example, carries as many as six blossoms, in color ivory-white, faintly flushing shell pink as they age.

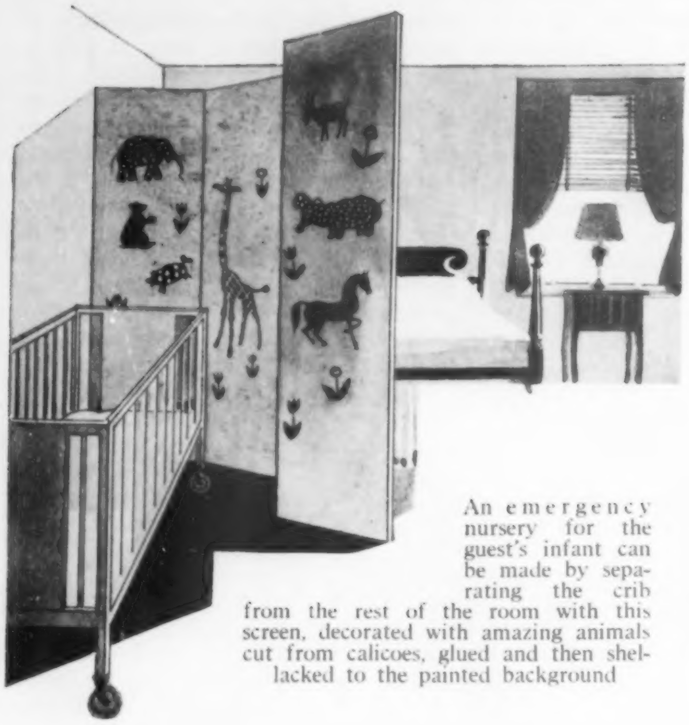
Double Lates will not be confused with any other group. They bloom with the Darwins and bear their striking flowers on tall, vigorous stems.

There remains only one other group of significance. This is the botanical or species Tulip class. These useful wild Tulips are just beginning to be appreciated by the American gardener. Without equal for the rock garden, since their native habitats have usually been southern Europe and western Asia, they are well adapted to the hot, dry conditions prevalent in such a situation. Planted deeply in well-drained locations, and let alone ever afterwards, they will settle down for a long stay and multiply in a gratifying manner. The length of their blooming season, from March and early April until June, make them still more desirable. Clusiana, the Candystick or Little Lady Tulip, is the most used by professional gardeners. Kaufmanniana, greigi, eichleri, sprengeri, and florentina odorata, are other outstanding kinds to try.

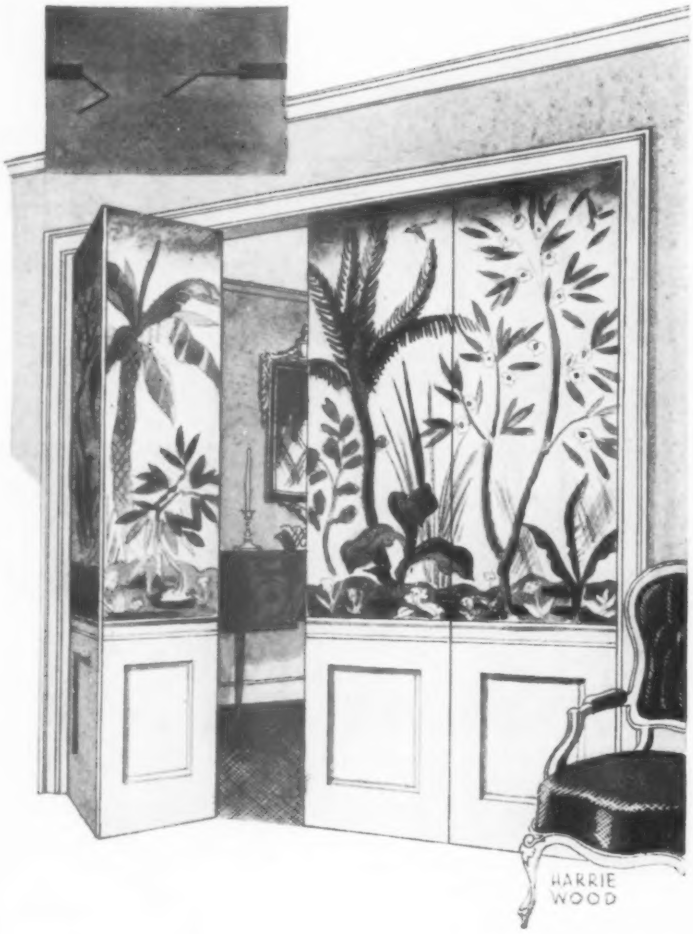
Typical of the Darwins, self-colored, tall, late—the fancy of today's fashion

Screen Stories

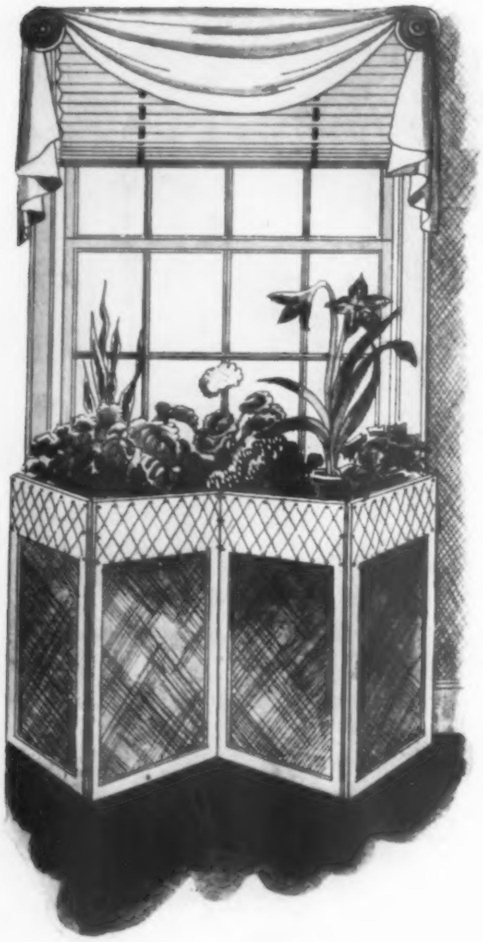
The ancient and honorable custom of hiding behind screens is herewith applied to dishes, sewing machines, and even babies.



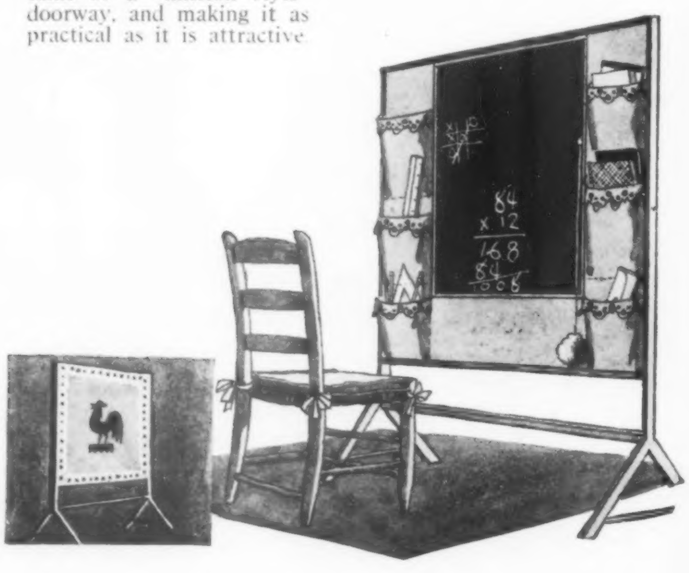
An emergency nursery for the guest's infant can be made by separating the crib from the rest of the room with this screen, decorated with amazing animals cut from calicoes, glued and then shellacked to the painted background



Time was when houses were built with large double doorways—and no doors. A two-panel screen hinged to either side turns the trick. With plain walls a scenic wallpaper can be used above a painted dado, removing it from the taint of a "mission style" doorway, and making it as practical as it is attractive



Copper screening on white frames shields the radiator under the plant window. Eight inches at the top is solid, with brass wire tacked on in a basket weave. The purpose of this is to hide the insulated shelf and the flower pots and yet allow proper radiation

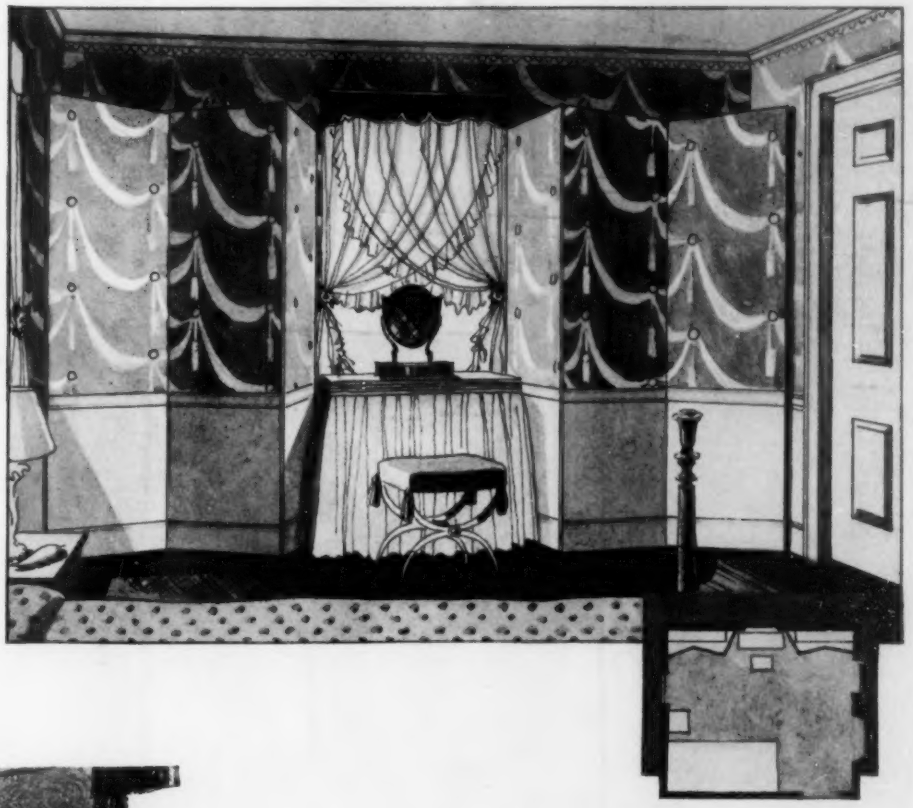


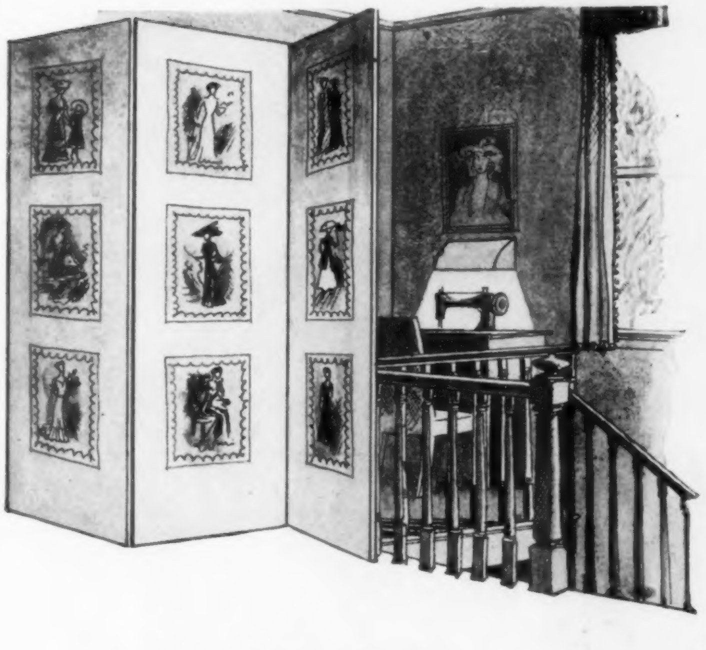
For a child's room which has not desk space build a square screen with sturdy feet, and equip with a blackboard and oilcloth pockets for school gadgets. When that side is turned to the wall the screen presents a shiny oilcloth face framed in shelf edging with a center silhouette

—Marni Davis Wood

Department stores or the lumber yard and workbench furnish the raw material for the screen ideas we present for your consideration

The guest room wall that does not pay its way can be transformed by a pair of screens into two linen closets for the house that has not had even one. Above a painted wainscot the screens are papered like the walls and placed on either side of a window, thus forming an alcove for a dressing table. On the walls behind them are shelves of varying heights for bed, bath, and table linens—easy of access in times of need



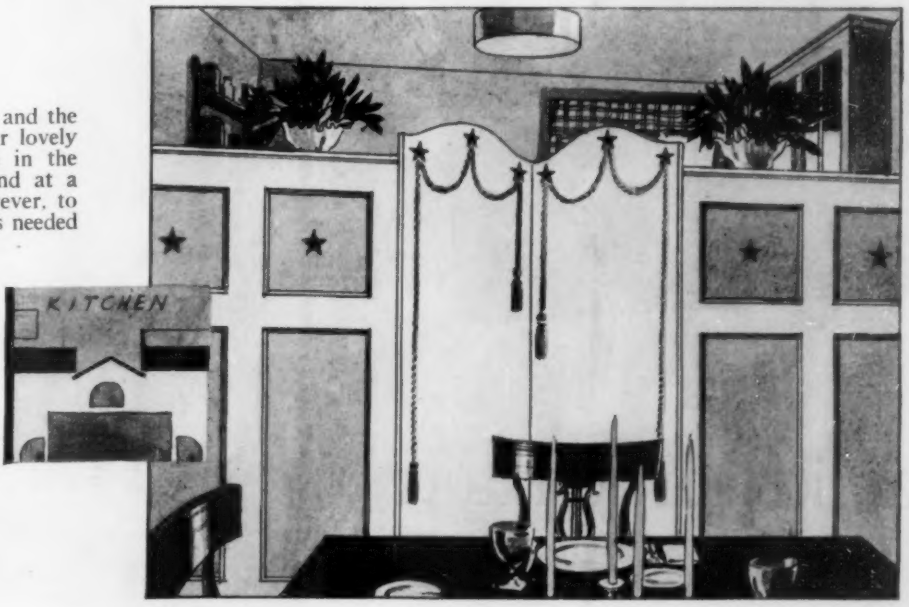


If your house dates back to 1910 make the most of it. Paste fashion plates of the period on the screen that surrounds the sewing equipment occupying the hitherto waste space in the upstairs hall. Aunt Emma's attic might furnish fashion magazines of twenty-five years ago

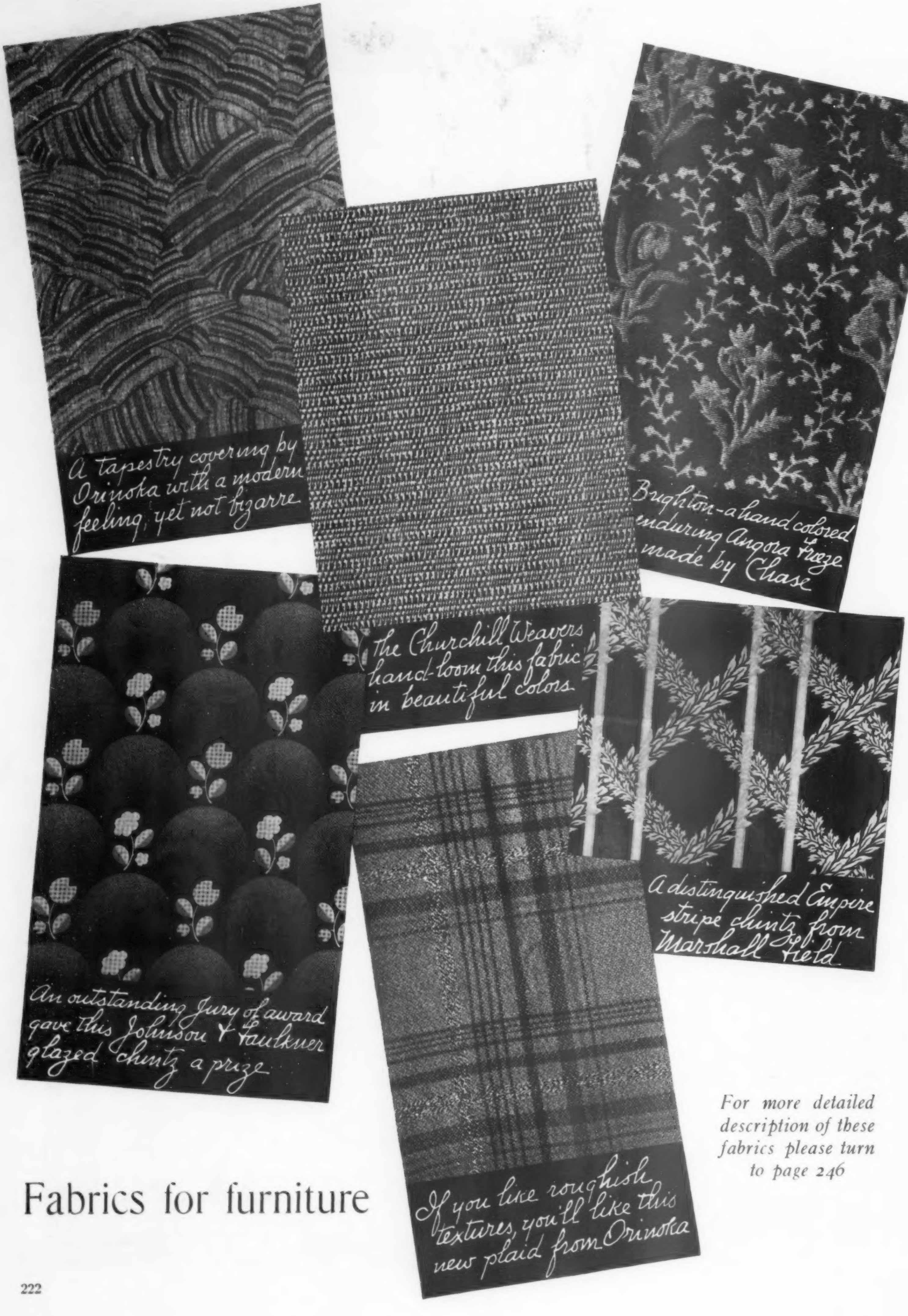
The stove and sink are all very well in the kitchenette, but they do have a way of overpowering the dining bay. A screen set between the dividing cupboards changes all that when "Dinner is served." There is too, the problem of having to leave the door open in a small hot kitchenette, leaving it entirely exposed to the view of the guests in the adjoining living room. The screen solves this problem, for while it can be folded to give privacy, it also permits ventilation. The back of it might even be fitted out to hold all those miscellaneous small tools which crowd the single table drawer.

Illustrations by
HARRIE WOOD

With frames ready made and reasonably priced, and the large variety of wallpapers available, in all their lovely colorings and designs suitable for every room in the house, screens may be easily made at home and at a fraction of their cost ready made. Be sure, however, to consult your wallpaper dealers as to just what is needed for paper adhesion. Wall-boards, new wood, etc. will require a first coat of sizing. Shellac or clear varnish will add to the longevity of your screen's life—but it also subdues the colors considerably and for that reason is often not desirable



Fabrics for furniture



A tapestry covering by Orinoka with a modern feeling, yet not bizarre

The Churchill Weavers hand-loom this fabric in beautiful colors

Brighton-a hand colored enduring Angora frieze made by Chase

An outstanding Jury of award gave this Johnson & Faulkner glazed chintz a prize

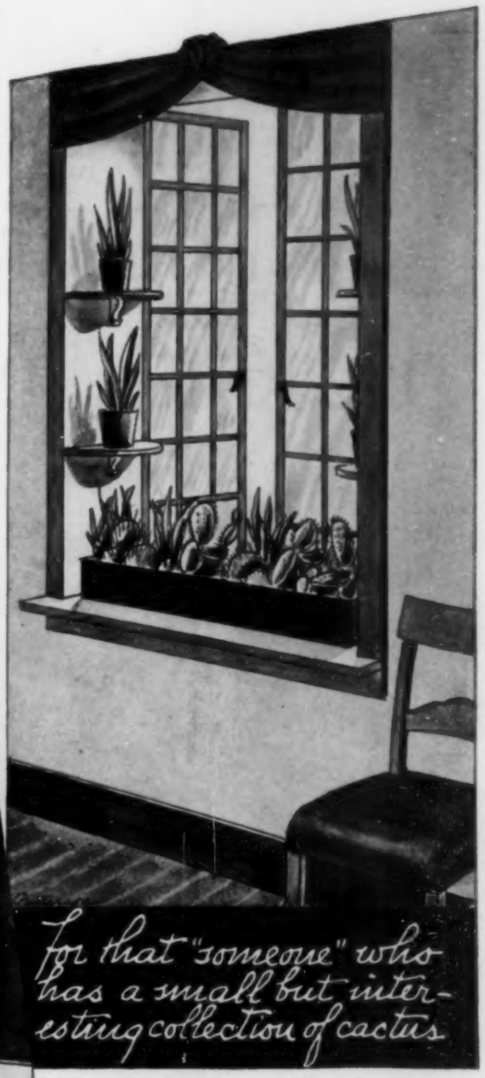
A distinguished Empire stripe chintz from Marshall Field

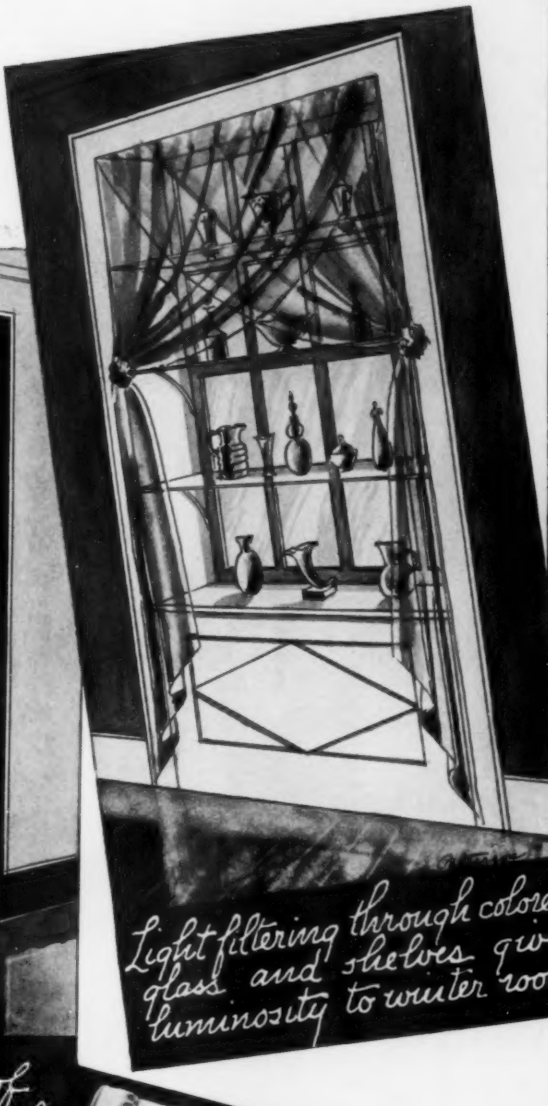
If you like roughish textures, you'll like this new plaid from Orinoka

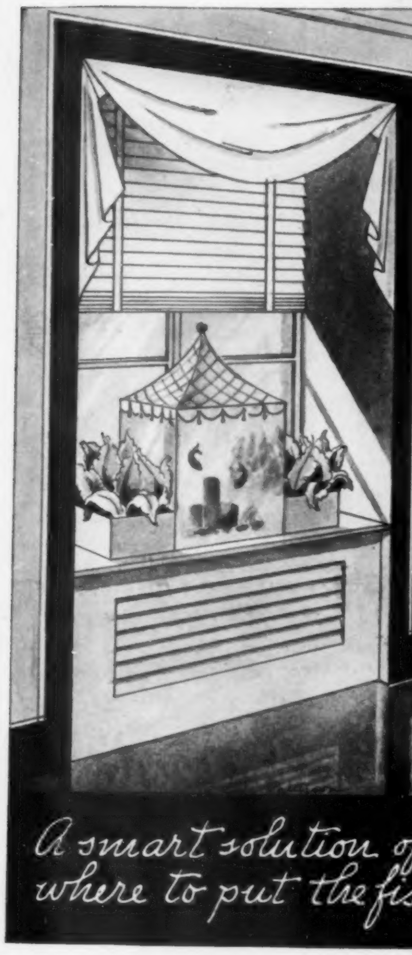
For more detailed description of these fabrics please turn to page 246

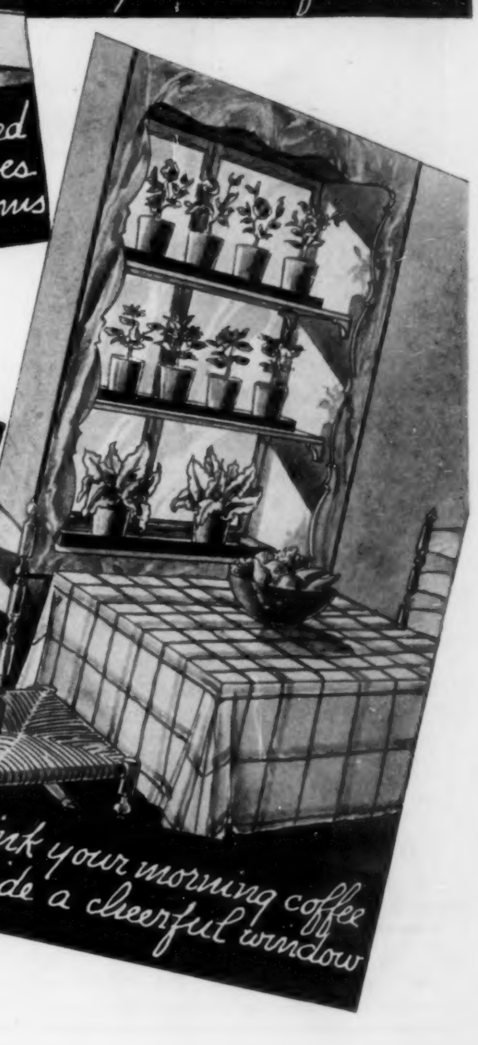
New outlooks
for winter windows

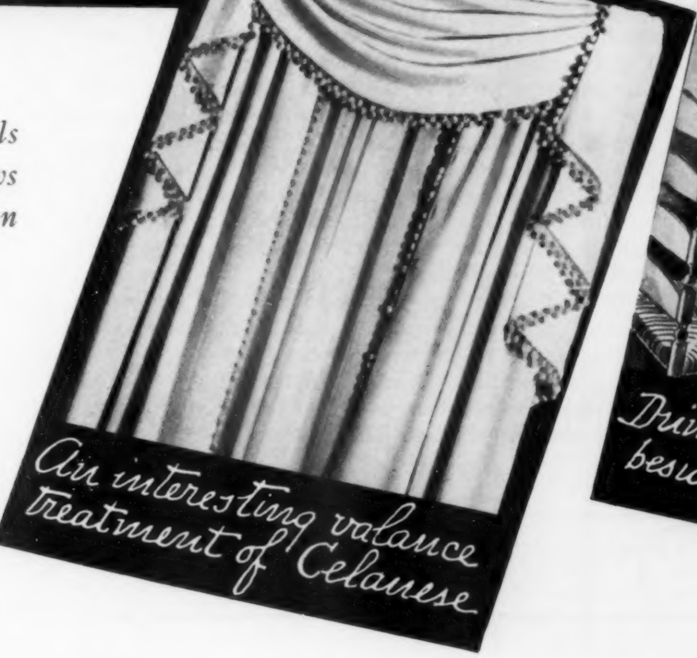
Designed by
James Russell Patterson


For that "someone" who has a small but interesting collection of cactus


Light filtering through colored glass and shelves gives luminosity to winter rooms

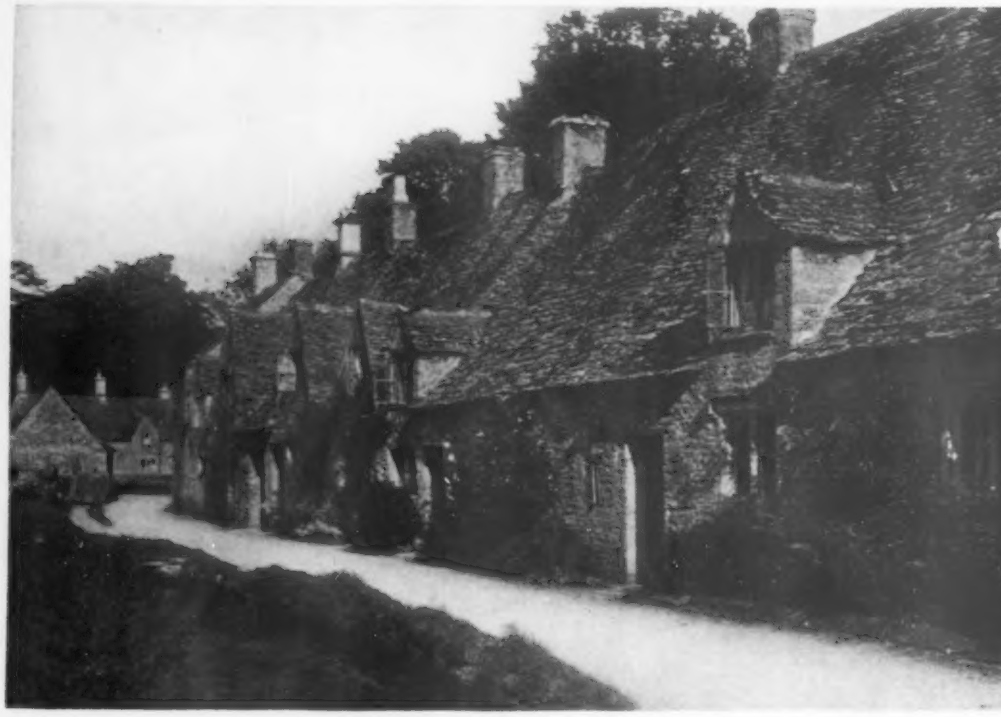

A smart solution of where to put the fish

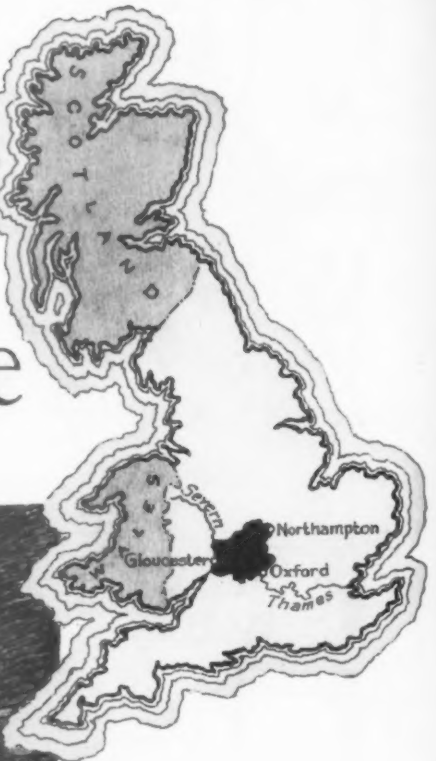

Drink your morning coffee beside a cheerful window


An interesting valance treatment of Celanese

Descriptive details of these windows will be found on page 244

The origin of present-day architecture





Location of the Cotswolds, or "stretch of upland country used for sheep-grazing and marked by sheep-cotes." The natural isolation of the locality led to the creation of a distinctive architecture out of local materials and workmanship. At left, the famous group of Cotswold cottages known as "Arlington Row," in Bibury. Note the beautiful roof and the interest resulting from its irregularity and the deep shadows of the thick slates. The charming effect of these buildings is due entirely to proportions and materials

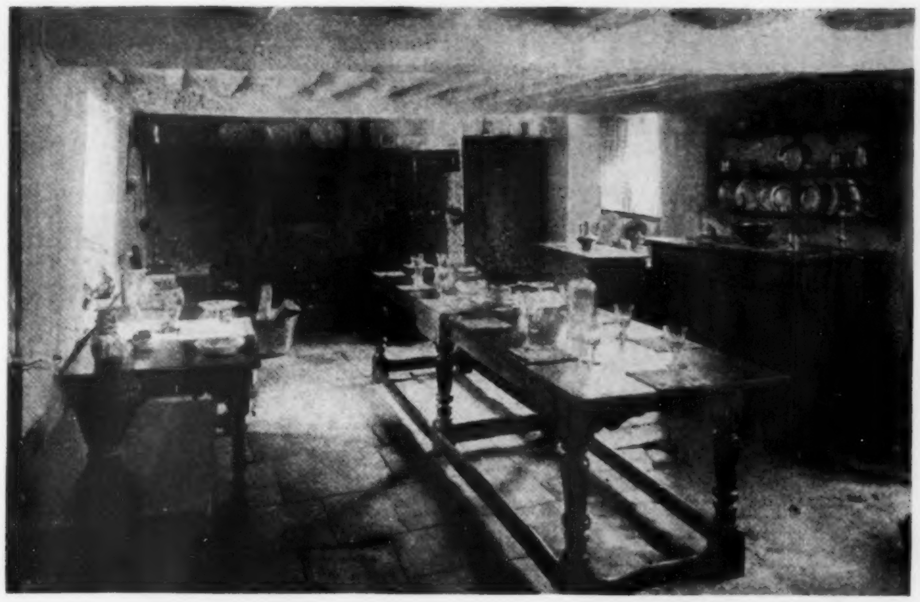
Characteristics of the Cotswold Cottage—Don Graf

THE Cotswolds are hills or stretches of upland forming a part of the belt of limestone which stretches across England from Dorsetshire to Filey. The buildings of the district are made of the gray limestone which lies just beneath the surface, and roofed with stone tiles or slates from the same geological formation. On the principle that kittens borne in an oven are biscuits, many half-timbered and plastered buildings are mislabelled "Cotswold" from the accident of their location. The true wold cottage, however, is best regarded as the simple, strong dwelling of the sheepman and his family, which was made by local workmen from the local materials everywhere at hand.

The natural isolation of the district was brought about by the topography, and resulted in the creation of a type of construction which was uniform throughout the locality and which remained almost unchanged between about 1580 and 1700. The earlier tendency was toward the employment of Gothic forms as in the grouped and mullioned windows, the four-centered arch, and the label moldings over openings. Later on the classic influence began to be felt, and classic moldings and details appear, but always with the distinctive flavor of indigenous workmanship and materials.

The style lends itself readily to modern adaptation if careful attention is given to the texture of the wall and roof, for it is here that the chief charm of the old buildings lies, together with the simple detail and proportions. The relation of window and door openings to broad wall surface necessitates masonry of variety and beauty. In the old work the effect of wide mortar joints and random bonds of the stone is further enhanced by the growth of vines and the weathering of winters and rough exposure. The roofs are always steep, generally pitching about 55 degrees. The grays, browns, and yellows of the lichen-grown slates blend softly with the silver gray of the stone walls. The roof valleys were invariably rounded and sheet metal gutters and downspouts were unknown to the Cotswold builders.

It is the dormer that might be taken as the most typical detail of the style. The eave line being well below the second story ceiling necessitated the half-



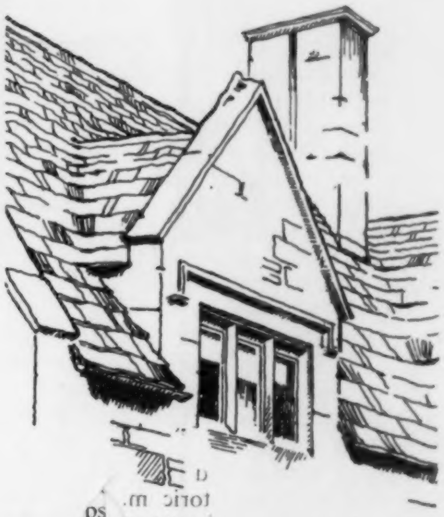
The old kitchen of a farmhouse, Lygon Cottage, Broadway, showing how charming a simple interior can be. The whitewashed wood ceiling, paved floor and cavernous fireplace are typical of the Cotswold interior. The modern furniture has been well chosen for this old room. (Courtesy, Mrs. Laura Mason)

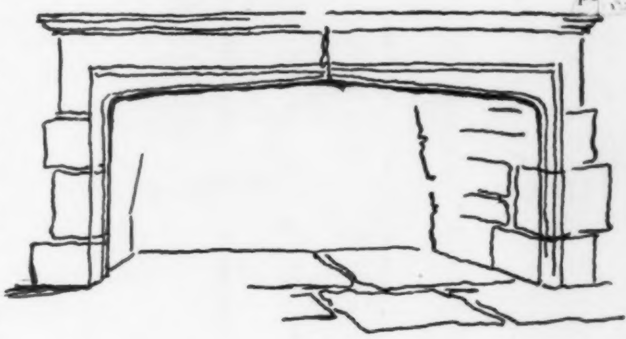
dormer windows to light the upper floor. In a modern house it should be understood that square, full-height-throughout rooms are impossible with such roof treatment. To those who love the quaint and picturesque, the cut-off ceiling of the second floor and the low story-height of the first floor (which was generally seven to eight feet) are quite as charming from the interior as the resulting low clinging appearance is from the outside.

In plan the cottages were usually from sixteen to eighteen feet in width, with access obtained only by passing from one room to another—a destroyer of privacy not necessary in the present-day house. Windows were placed close to the outside of the 18- to 24-inch thick walls, giving deep reveals on the inside. The panes were diamond or rectangular leaded, curved cames seldom being used. Inside, a hand-hewn oak lintel supported the masonry over the window. Wrought iron sash fasteners for the windows, hinges, latches, and knockers for the doors, and the fireplace fittings, were the only examples of metal work generally found.

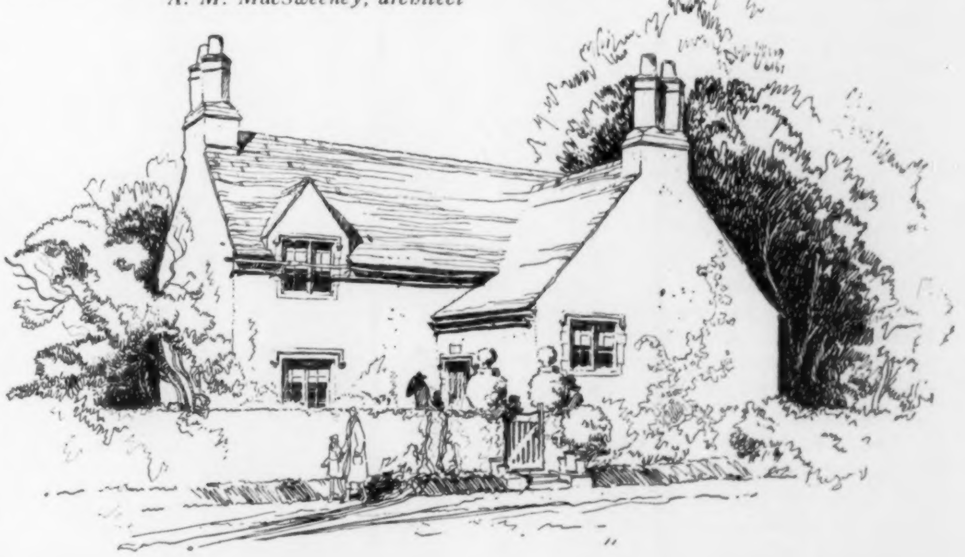
The floor of the ground story was flagged, generally at random but occasionally in some simple pattern. Partitions in the humble cottage were oak framed and filled in with lath and plaster. The finer houses would have partitions of paneled oak. The ceilings were either plastered or beamed with roughly-hewn joists of elm or oak. The ceiling beams were placed with no regard for openings or chimneys or doors over which they happened to come.

The interiors, like the exteriors, were homely and simple, with little ornament or decoration. The fireplace sometimes had a touch of embellishment in the way of a molded edge or lintel, being the center of indoor activity. In the furnishing and decoration of a modern adaptation of the Cotswold type, it is well to maintain the spirit of the architecture by employing simple hand-made looking articles of about a contemporary style. Elisabethan or Jacobean furniture with other items of Gothic feeling would be very appropriate.





The most characteristic detail of the style is the stone half-dormer, carrying the main wall surface up through the eaves. Note the round roof valleys, the chimney, and the Gothic label-mold over the mullioned windows. A stone fireplace was both the architectural and social point of interest of the interior. Usually there was one in each room, giving the multiplicity of chimneys which are so interesting from the outside. The fireplace opening was generally six feet or more wide and from four to five feet high, with a four-centered arch or oak lintel over

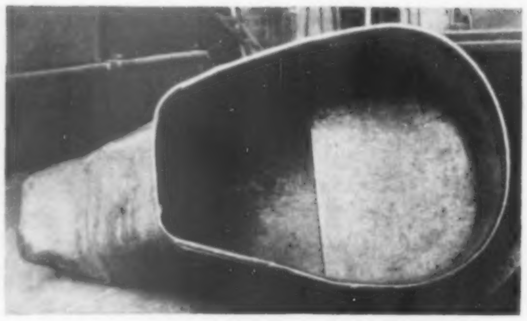


Below: A modern design in the Cotswold manner, in which the designer has skillfully caught the spirit of the type in the steep gabled roofs, half-dormer windows, grouped square chimneys, and a fine relation of openings to broad wall surface. Courtesy of the Lehigh Portland Cement Company, A. M. MacSweeney, architect

The tale of the tub

Told by

Wendell Holmes



One of the Eighteenth Century "slipper" tubs, such as was imported and used by Benjamin Franklin. The "toe" of the tub modestly covered the bather's legs. The water was heated by means of an opening under the seat and the whole contraption set down as just another of Franklin's eccentricities.

It is estimated that approximately 40,000 persons are lineal descendants of that little band of Pilgrims who reached the shores of the New World aboard the *Mayflower*. Some of these will probably be properly shocked and mortified to learn that their illustrious forbears were not in the habit of bathing. Nevertheless it is true. Not only was the practice hampered by the privations of pioneer life—what is more to the point, these colonists looked upon bathing as worldly and sinful and they believed that anyone who indulged in it would ever after regret his action in burning hellfire and brimstone.

Though bathing had been indulged in since the first prehistoric man accidentally fell into the cold waters of a glacial lake, the Puritans were convinced that bodily ablutions were sinful. If they knew that the early Egyptians bathed frequently in the waters of the Nile; that King Minos of Crete had remarkably complete bathrooms in his palace 20 centuries before Christ; that the Spartans bathed to harden their bodies and the Athenians to increase their bodily beauty; or even that Moses, the first great health crusader, believed the bath to be "an outward and visible sign of an inward and spiritual grace," they did not acknowledge it. They held steadfast to the belief that bathing was wicked.

Thus it was 158 years—as long a time as from the signing of the Declaration of Independence to the present—before a bathtub made its appearance in America. It was imported from France by Benjamin Franklin, and though it was viewed by some of the more hardy colonists who defied Perdition by taking a bath once a year, whether they needed it or not, it did not evoke a great deal of enthusiasm. They put it down as another of Franklin's eccentricities and let it go at that.

But withal, the Puritans had reason for their convictions. At the dawn of the Christian era bathing had become, in Rome at least, the principal diversion, if not occupation, of thousands of Roman citizens, who spent most of their waking hours in the voluptuous luxury of the public baths.

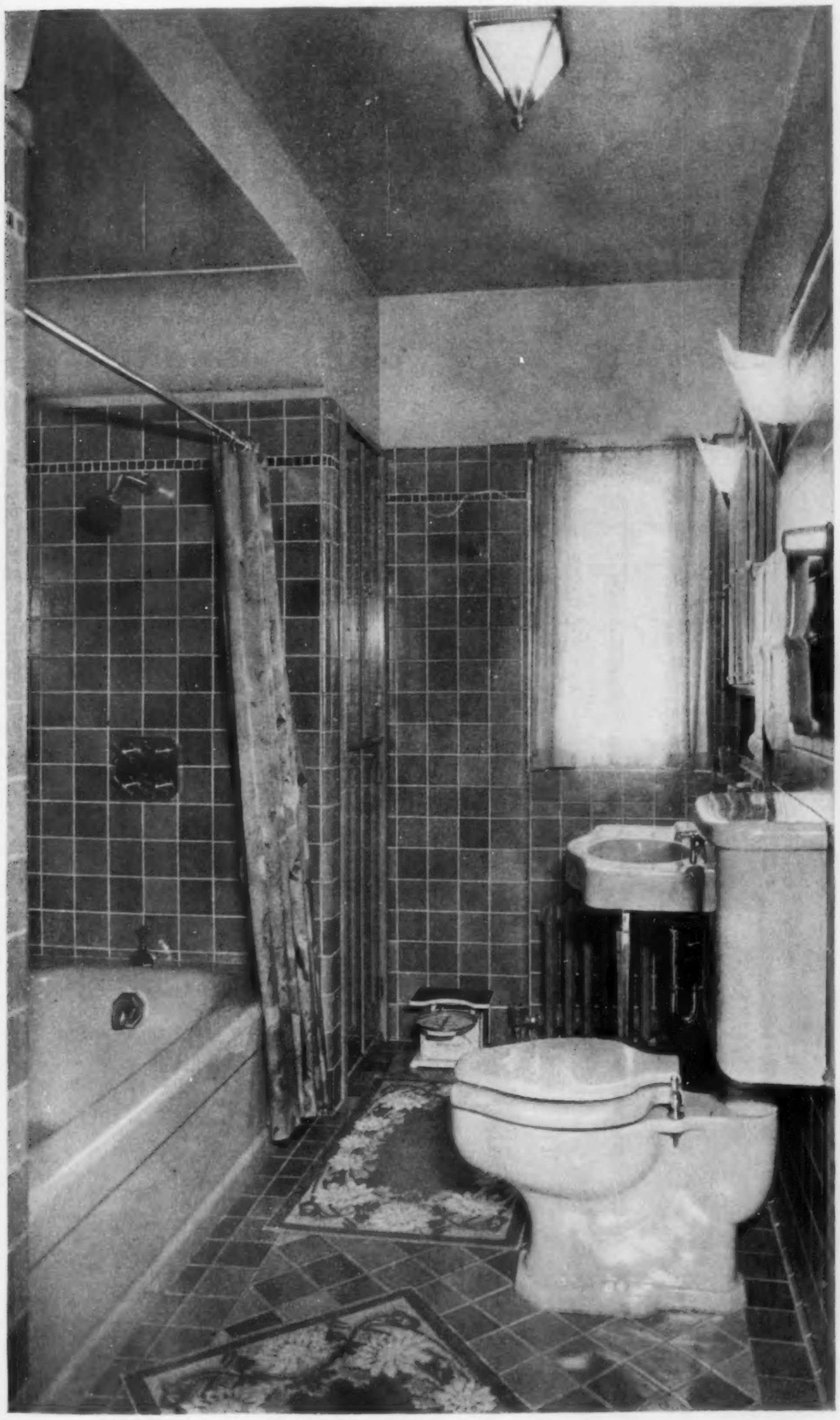
These bathhouses, or *thermae*, were originally intended for the poorer classes, but with the passage of time they became the gathering place for all. As their popularity increased, so did their magnificence, and whenever an Emperor wanted to strengthen his prestige, he built a new *therma* larger and more beautiful than any of its predecessors.

It got so they rivalled the modern movie palaces: one would spring up on the slightest provocation and its libraries, restaurants, theatres, and colonnades were larger and more magnificent than the one across the street; it contained more precious gems and works of art, and if the Emperor sponsoring it was not acclaimed a Captain of Industry, he at least was known as a Prince of Good Fellows.

The early Christians, running from cellar to cellar lest they be caught and

On the opposite page, an early version of bathroom elegance in the James Whitcomb Riley home in Indianapolis. (Courtesy of the Plumbing and Heating Industries Bureau)

Below: A compact bathroom done in the 1933 manner—a far cry from Benjamin Franklin's "slipper!" (*Kobler Co.*)



thrown to the lions, looked with horror on this wholesale worship of the sensual and material. They argued among themselves that people who spent their days being rubbed and scraped and steamed and perfumed had lost any morals they ever had; they had surrendered to a mad obsession, and no good could ever come from it.

Thus it was that when the Christians came out of their cellars and Christianity spread, bathing became to them the symbol of paganism and degeneracy.

This view held through the Middle Ages, and it was not until the Crusades to the Holy Land that the practice of bathing was rediscovered. Even then, the sanitary habits of the masses were little changed. Europe reeked with stench and filth, and frequent plagues and epidemics left horrible destruction in their wake. Perfumes and incense were the most valuable commodities to be had. Soap and water were forgotten.

It was from a Europe in this condition that the Pilgrims emigrated, and since they had been taught by precept and example to abhor cleanliness, they could not be expected to reverse their ideas over night, as it were.

So it was that, with the exception of Franklin's imported contraption—a slipper-shaped copper affair, the "toe" of which modestly covered the bather's legs—there was not a regulation bathtub in the entire country until 1842. On December 20 of that year one Adam Thompson installed in his Cincinnati residence a large mahogany box lined with sheet lead and forthwith invited a few of his neighbors to indulge in the unique luxury of a bath. History fails to record what Thompson's motives were, but it is presumed that he needed a bath as much as his friends.

In any event, the idea caught the popular fancy and spread to such an extent that the more conservative element—or should I say "the great unwashed"?—became alarmed. The very next year, 1843, the city fathers of Philadelphia tried to pass an ordinance prohibiting bathing from November to March. The resolution failed by a slim majority. The state of Virginia put a tax of $30 on each bathtub within its borders; the cities of Hartford, Providence, Charleston, and Wilmington quadrupled water charges to bathtub owners. In 1845 astute Boston legislators made bathing unlawful except on medical advice, and the ordinance stayed on the statute books until it was repealed in 1862.

There is some controversy as to which President installed the first bathtub in the White House. Some authorities credit it to Dolly Madison, wife of the fourth President; others say that James Monroe was responsible. All are agreed, however, that if the White House did contain a bathtub before Thompson startled his Cincinnati friends with his epoch-making contrivance, it was probably thrown out by Andrew Jackson, lest it offend the common people.

Nothwithstanding these conflicting statements, history records that the Executive Mansion has contained at least one bathtub ever since 1850. In that year, President Millard Fillmore, on a tour of the West, was prevailed upon to try the Cincinnati device. He immediately became an enthusiastic convert and when he returned to Washington, had a similar one installed for his own use.

When it became noised about that the use of bathtubs had the official sanction of the President, resistance to them gradually abated. Likewise, as the habit gained more and more adherents, the

[*Please turn to page 245*]

That much needed extra bath is now a practical possibility

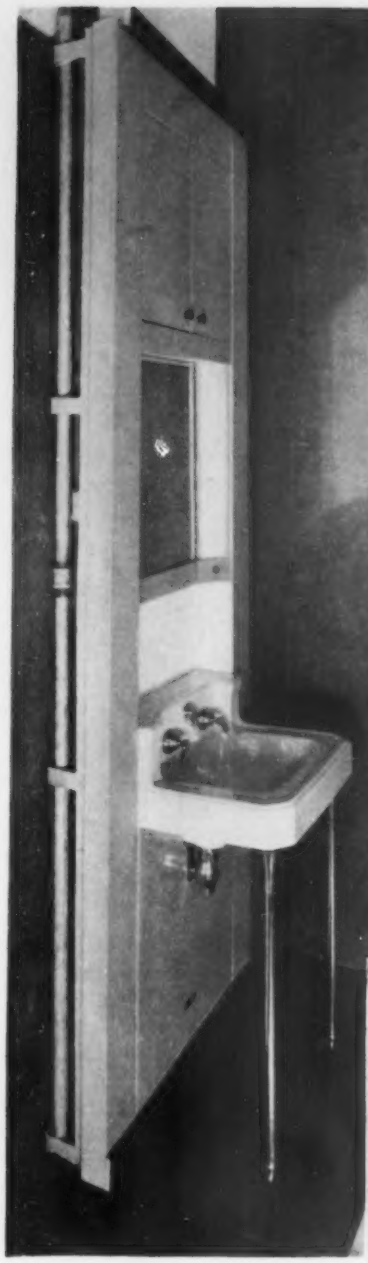
How often we have longed for an extra bath, for the sole use of the guest room or possibly in self protection against the children. We may even have gone so far as to decide on a wallpaper for the closet that was to be the extra bath—but saner consideration of the fuss, the expense, and our pet project was reluctantly abandoned.

On this page we show an entirely new and revolutionary idea for bathrooms—unit panels of good design, inexpensive in themselves and economical to install. In remodeling, for example, they permit installation without destruction of existing walls or even existing wall finish, since the units themselves provide a piping casing, all piping being under the floor if desired. In first cost, these unit panels have the advantage of large scale prefabricated construction, yet are flexible enough to be adopted to any home need. The units, of course, may be used separately if just a lavatory unit is needed for downstairs, or just a bath unit upstairs. Four screws and it's up!

The panels themselves are built of enameled steel, well insulated against sound, and may be had in blue, gray, green, or ivory. The lavatory unit, in addition to the lavatory itself, consists of a medicine chest, adjustable light panels at the sides of the mirror for comfortable shaving, a shelf for toilet articles, and a storage compartment for toilet paper, towels, cleansers and other necessary but unsightly bathroom accessories. It stands out away from the wall 6 inches, but like the bath unit, may be set flush if panelling is used on the rest of the wall.

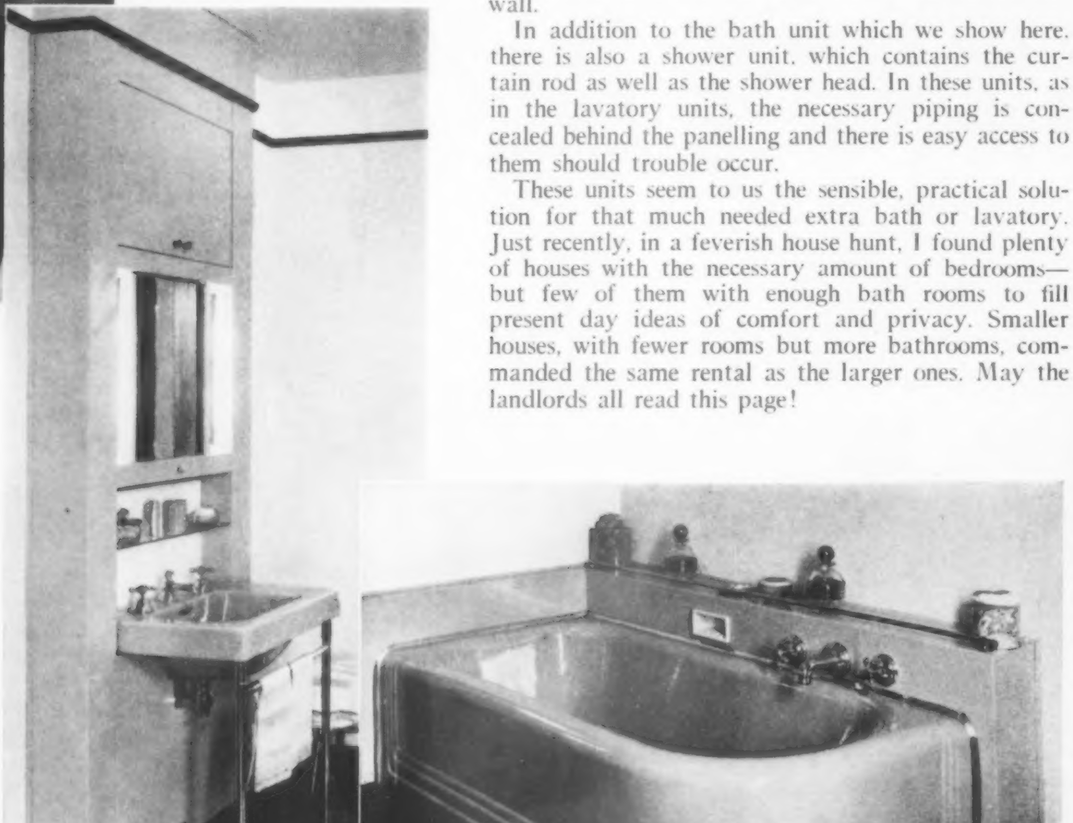
In addition to the bath unit which we show here, there is also a shower unit, which contains the curtain rod as well as the shower head. In these units, as in the lavatory units, the necessary piping is concealed behind the panelling and there is easy access to them should trouble occur.

These units seem to us the sensible, practical solution for that much needed extra bath or lavatory. Just recently, in a feverish house hunt, I found plenty of houses with the necessary amount of bedrooms—but few of them with enough bath rooms to fill present day ideas of comfort and privacy. Smaller houses, with fewer rooms but more bathrooms, commanded the same rental as the larger ones. May the landlords all read this page!



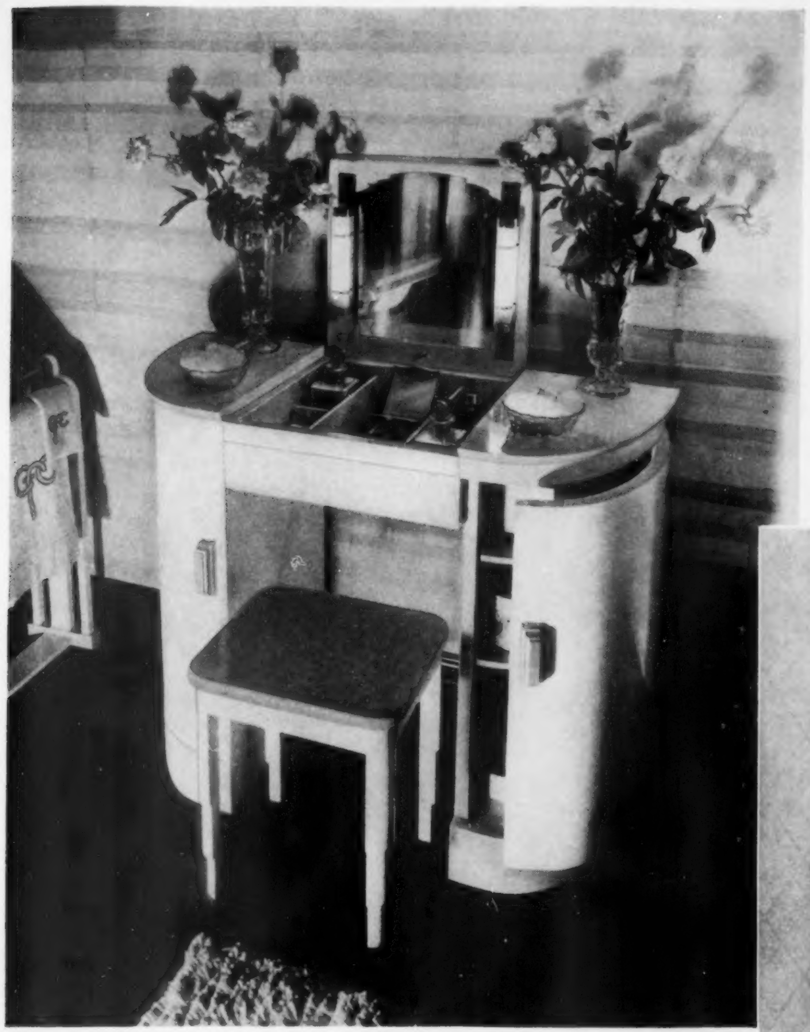
These good-looking new unit panels, in addition to saving in labor cost for installation, actually cost less than the total cost of the component parts if bought separately.

Photos by
Dana B. Merrill

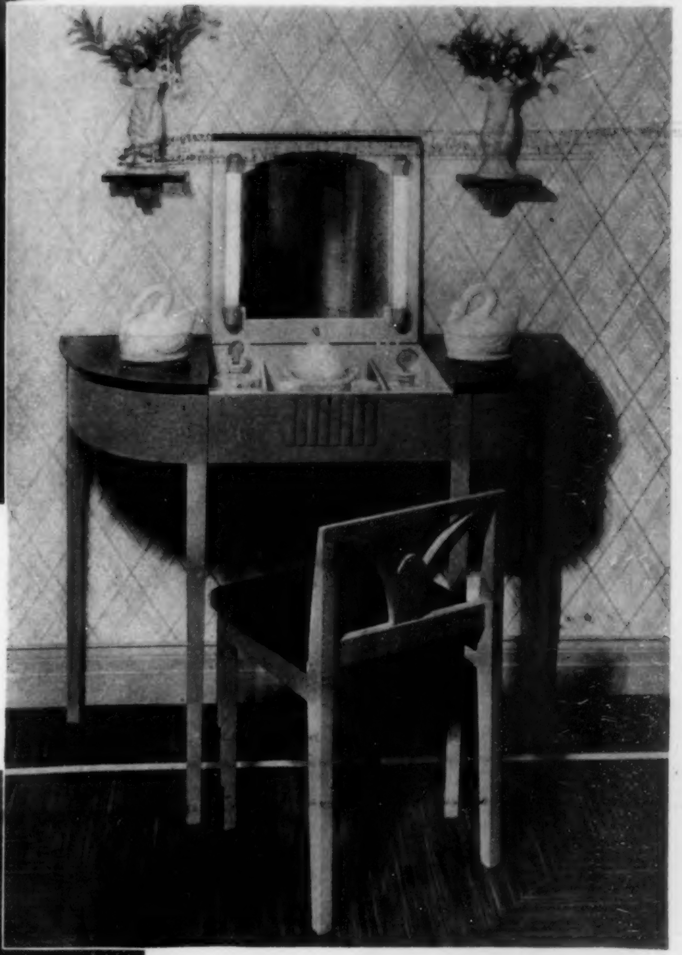


*The practical features of the bath unit have been described above. The wide shelf, with a protecting Chronium rail, gives room for bath powder, bath salts and all those things one wants at hand. Note too the sensible placing of faucets. No more sliding to fore if the water is not just right! These units have been developed by the **Bureau of Design of the American Radiator and Standard Sanitary Corporation**, and were designed by its director, Mr. George Sakier*

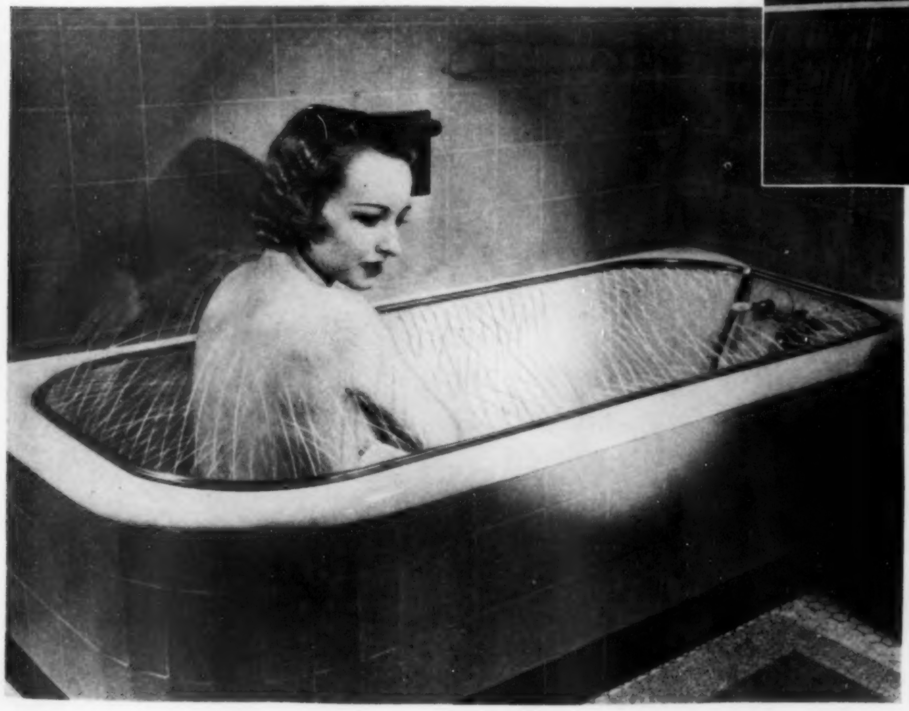
Something new for bathroom and powder room



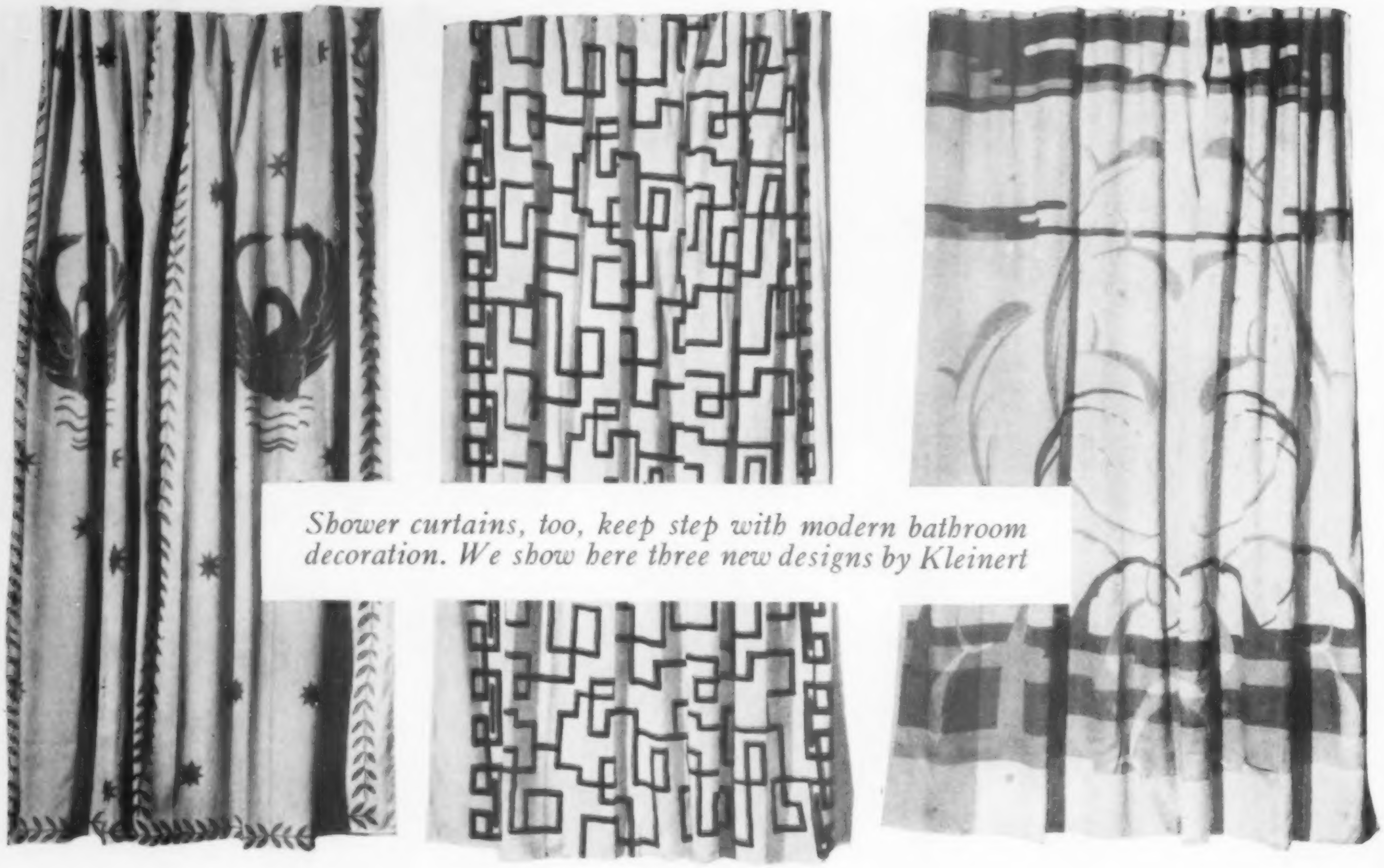
The vanity ensemble at the left is an entirely new idea in dressing tables. Apart from its beauty of design are its novel utilitarian features—vanity, beauty box, cabinet, and hamper—all combined in a single piece of furniture. The center is a poudreuse with cosmetic compartments and plate glass mirror with make-up lights. A hamper is at the left and a cabinet for surplus supplies at the right. It comes in a choice of seven new color combinations and is finished with durable Church Lacaloid. Designed by Lurelle Guild and made by C. F. Church Mfg. Co.



The vanity console at right combines the charm of a Sheraton console table with the practical requirements of modern make-up. The center is divided to hold various toiletries, and when the top is raised the plate glass mirror is automatically lighted. The neo-classic chair fits under the vanity. The brackets above are useful for lotion bottles or for decoration. Designed by Lurelle Guild and made by C. F. Church Mfg. Co.



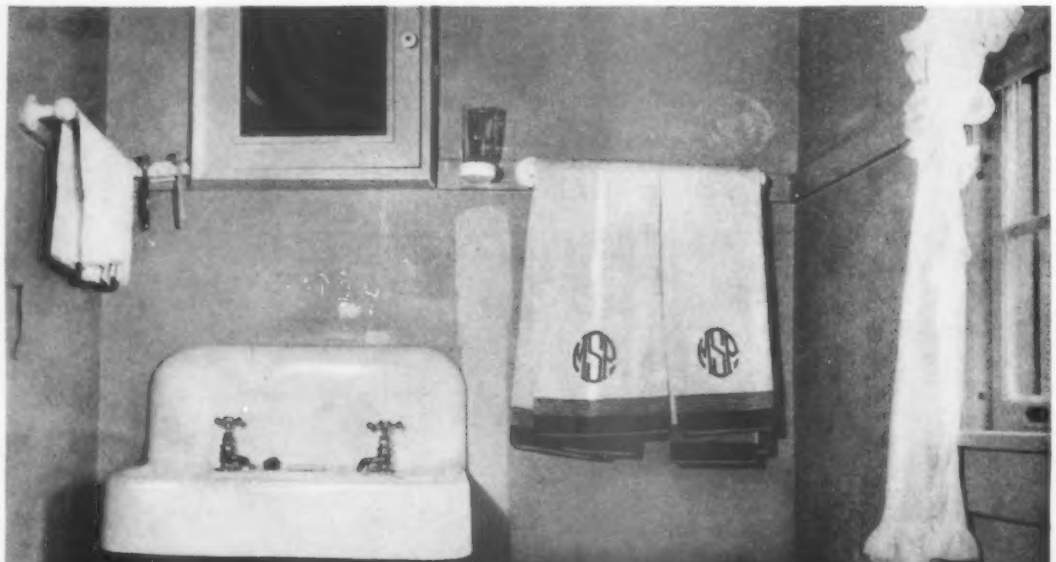
Here's a new way to convert an ordinary bathtub into a shower. There is no splashing and hence no curtain or bathing cap are required. The In-a-Tub shower, through a simple extension arrangement, will fit all tubs and may be attached to any faucet. It is easily removed for cleaning. Certainly a fine idea for old bathrooms which hardly warrant the expense of a built-in shower. Made by the Sevon Co.



Shower curtains, too, keep step with modern bathroom decoration. We show here three new designs by Kleinert

Before and after taking to wallpaper and paint

Francis Woodhams



WE TOLD Mrs. Austin that we couldn't do anything with it; that it was just an impossible little bathroom. Ours is a rented house, and while one will buy good furniture and fuss around in a garden, one does hesitate to tackle what seems like a major operation in a house one doesn't own. But Mrs. Austin is one of those people who never know when they're licked, and so she persisted that it could be done. We had previously "slicked up" the room with ivory paint and while it was fresh looking and practical one could hardly call it smart. Now, after a ridiculously simple formula of wallpaper and paint, we consider our hopeless little bathroom the smartest room in the house!

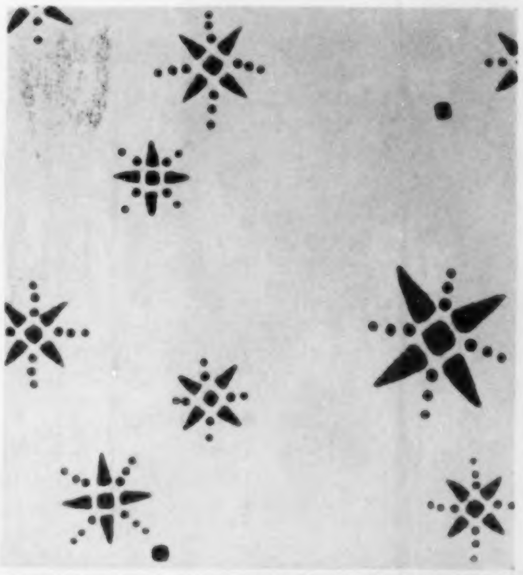
The wallpaper we selected is the one shown on the opposite page, a snowflake design in silvery whites and turquoise on an apricot ground. We carried the paper on up over the entire ceiling. The woodwork and lower walls we painted turquoise blue to pick up the blue in the paper, and word of warning here. The soft, lovely colors which decorators use for woodwork does not come ready-mixed in cans. It must be mixed with an eye to achieving a tint, rather than a strong color. We sound this warning, for all too often colored woodwork goes wrong and in no other way can a home paint job look quite so amateurish.

The floor is black, the curtains egg-shell organdie, and the towels and accessories carry out these color schemes. The trap under the basin we enclosed with corrugated sheet iron painted white. You will admit it is a pretty smart solution for old-fashioned fixtures which cannot be replaced in a rented house.

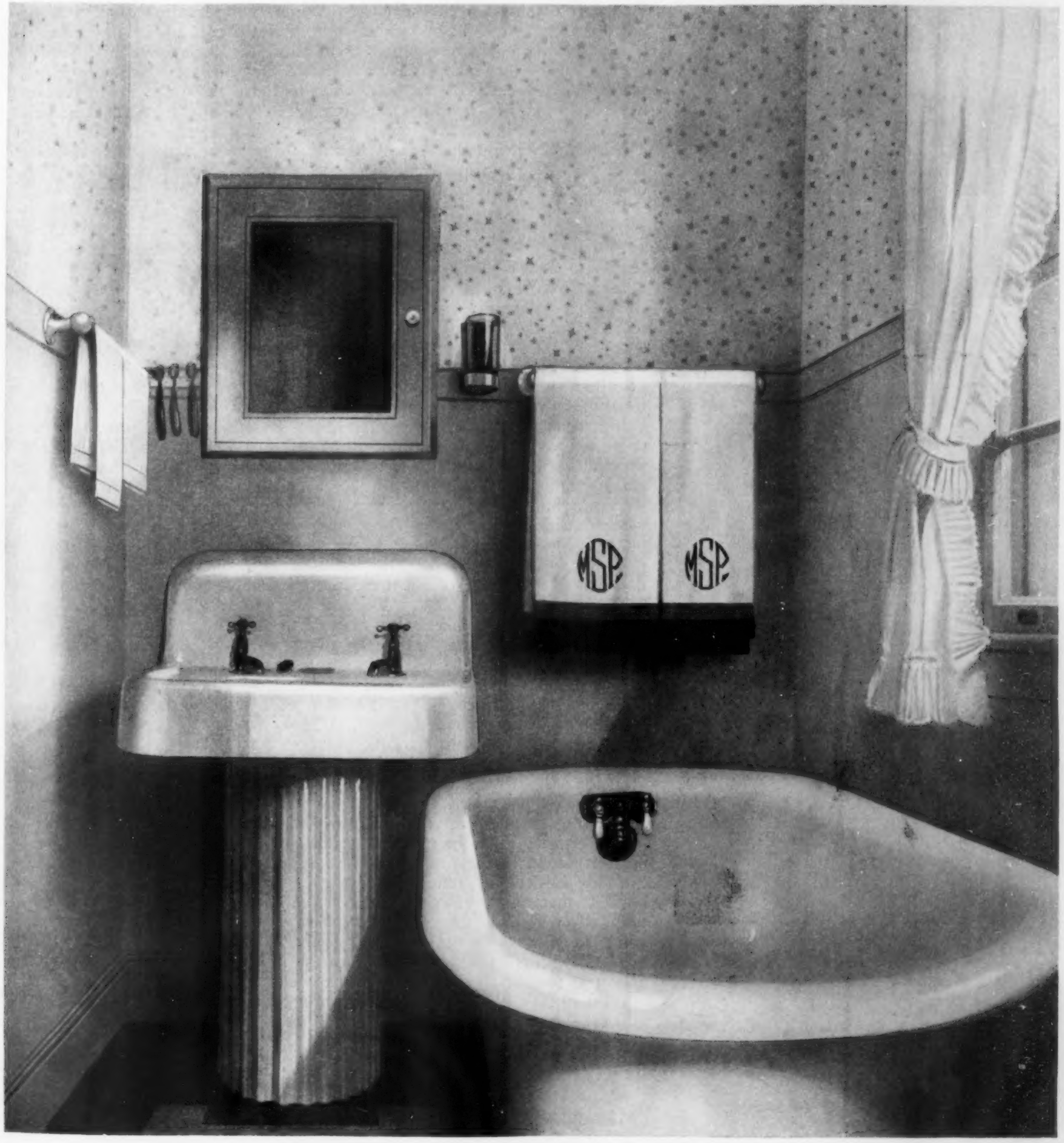
The medicine chest, for some unknown reason, had been hung at a height practical for no man short of giant height. For an equally unknown reason, we put up with this inconvenience, along with all the others. Amazing, isn't it, what we overlook because we lack a little faith in the magic of enthusiasm?

We tell our story, not because we believe in camouflaging old things in lieu of new, but because we know there must be so many "renters" like ourselves who can achieve beauty without great expense.

At right, detail of the Snowflake design used in Mr. Woodhams' bathroom. A Mayflower design.



A few rolls of wallpaper, a gallon of paint and a piece of corrugated sheet iron effected the whole transformation.



Warmth is not synonymous with weight. Light-weight blankets, with a high, thick nap are far warmer than heavy blankets. On this page we give you three tests for judging the quality of a blanket if you want the utmost in wear and warmth. Illustrations above, courtesy North Star; Kenwood; American Woolen and Palmer Bros. Photos by Dana B. Merrill

Don't buy blankets by the pound

B-R-R. IT's a chilly night!" That's what we'll all be saying soon, at bedtime. But some of us will have a cozy sleep, while others will get up in the morning tense and stiff, tired out with the weight of heavy blankets.

Some housekeepers think warmth is synonymous with weight. They buy their blankets by the pound, not realizing that light-weight blankets, with a high, thick nap, are far warmer than heavy ones. A pile of weighty covers is not only oppressive, but will not keep out the cold as well as light, fluffy wool. The density of the nap is the chief point to look for when choosing blankets for winter use.

The reason for this lies in the fact that millions of air cells are imprisoned between the fibers of the wool. Hold a microscope over a fleecy, wool blanket and notice the tiny overlapping scales along the stem of the fibers. The interlocking of these scales is responsible for the air pockets. Air, as you doubtless know, is a poor conductor. When you sleep beneath a well-made wool blanket, the air cells keep you warm because they prevent the heat of your body from passing through the wool, and also set up a bar against the wintry winds outside.

While all wool materials contain these air cells to a marked degree, the use of long fibers and the brushing of the nap—both processes of high-grade blanket manufacture—greatly increase the air content and add to the warmth. Which means that it is always a good rule to select a reliable brand. Reputable manufacturers employ long fiber wool so their blankets will retain the density of nap in spite of constant wear and numerous washings. They put their products through a mechanical brushing process, to raise the nap and make it fleecy. In some mills this brushing is done by running the blanket material over revolving rolls covered with fine pointed wire; in others, the surface is brushed with pliable seed pods known as teazels.

Good quality blankets are usually pre-shrunk at the factory and will wash satisfactorily unless carelessly handled in the laundry or in the home washtub.

Many women, declares the maker of a well-known brand of blankets, have the mistaken notion that a heavy-weight single blanket is as warm as a pair of standard weight blankets. The warmth of the pair, explains this manufacturer, is much greater than that of the single heavy one, not only because of the double thickness but because the air space between the two halves intensifies the insulation. The greater adaptability of the pair is another advantage, since it can be cut in two for single use in mild weather.

Here are three tests which will help you to judge the quality of a blanket. Gather a section of the blanket into the palm of your hand. If it feels spongy and springs back when you release it, give it a good mark. Next, hold the blanket up to the light. Is the nap dense enough to keep the light from penetrating? If so, it is thick enough to shut out the cold. The third test applies particularly to long nap blankets. Try lifting the blanket by holding a bit of the nap between your thumb and forefinger. The fibers should be strong enough to support the entire weight of the blanket as it hangs from your fingers.

Of course, some blankets are made for beauty rather than for durability. They have a smooth finish that is daintier than a dense fuzz, and are especially suitable for the feminine bedroom where elegance is more important than sturdiness. But for the utmost in wear and warmth, a deep nap is necessary.

The purchase of cotton blankets is a matter with which we are less concerned at this time of the year, but don't get the idea that they are entirely lacking in warmth. Cotton fibers do not have the springiness of wool and are heavier in proportion to their warmth, nor do they last as long. However, cotton costs less than wool. If prices must be your guide, it is better to select a good cotton blanket than a cheap woolen one.

Examine the bindings, too, when you're choosing a blanket. A thin China silk will soon wear out and the blanket will have to be rebound. A firm, washable silk, or a good quality of washable satin, supply a binding that is both decorative and lasting.

And be sure to get blankets that allow plenty of tuck-in. If your toes peep out at the foot of the bed, or an icy blast creeps in at the sides, you won't have an easy sleep, no matter how fluffy and warm your coverings are.

Experts have figured out that the allowance for each side should be at least nine inches. As to length, count on enough to bring up the blanket to about eight inches from the top, after a generous

[*Please turn to page 254*]

Helen B. Ames

On Washing Woolens

COLD weather comfort depends on the skill of your laundress as well as on the capabilities of your furnace man. Just as your furnace needs regular attention in order to diffuse heat properly, your blankets and wooly garments demand careful washing and drying in order to make them as warm as they should be. It's the fluffiness of the wool, more than its weight, that counts, and this quality will not be retained unless the laundress—hired or volunteer—gives it due consideration.

If you understand the nature of wool, you'll see why the fibers lose some of their warming powers when they are carelessly washed. In their normal state, the scales of the fabric are so arranged that tiny air pockets between them act as insulators to keep out the cold. Tangling the scales by wrong treatment not only upsets this system but causes shrinkage and harshness of texture.

What, then, are the preventive measures? How can we keep our woolens fresh and clean without robbing them of their warmth and fluffiness, or changing their size? The correct temperature of the water is the chief secret. Never wash a blanket—or any other woolen article—in hot water. Steaming suds will expand the scales of the material and make them so soft that the friction of washing locks them together. And when your blanket is dry, you'll probably find that it no longer provides sufficient margin to tuck in at the foot or the sides of the bed. It will be rough, too, instead of pleasantly smooth. "The rough, male kiss of blankets" may inspire poets like Rupert Brooke, but we ordinary mortals see only the scratchiness of a harsh-textured coverlid.

So, if you want Morpheus to woo you with a soft, gentle touch, wash your blankets in lukewarm water and maintain the same temperature throughout the process of rinsing. A cold rinse will contract and interlock the scales of the wool, and you won't be able to smooth them out.

Use a reliable brand of cake or package soap, as an impure product is likely to contain a strong alkali which will injure the fabric. Make a rich suds in hot enough water to dissolve the soap thoroughly, and add cold water until the temperature is tepid. If the blanket is badly soiled, apply a sudsy brush to obstinate spots. A second batch of suds is advisable when the piece is very dirty. In any case, don't let the bubbles die down in the wash water. Pour in more dissolved soap if they go flat before the blanket is thoroughly clean. With plenty of suds it is unnecessary to rub, and rubbing should be avoided because it mats the wool. The dirt will come out easily if the blanket is lifted up and down through the soapy water in the tubs. The globules of soap wrap themselves around each particle of dirt, and the rinsing flushes them away.

But don't soak your blankets or woolen garments. Soaking makes the scales susceptible to tangling when the material is handled. In fact, your success in washing wool depends mainly on how little you disturb the position of these sensitive fibers. Another characteristic to bear in mind is their elasticity. Rough treatment, such as twisting or allowing the material to drip on the line, will pull it out of shape.

Hang your wet blankets indoors in winter, as cold weather will have the same effect that cold water does. Remember, also, that excessive heat is harmful to drying wool, and keep the articles away from the stove and the radiator. Room temperature is best for drying purposes. On mild days, you can use an outdoor clothes line if it is rigged up in a spot where the sun will not shine on the blanket. A breezy place aids the quickness of the drying—an important factor in laundering wool.

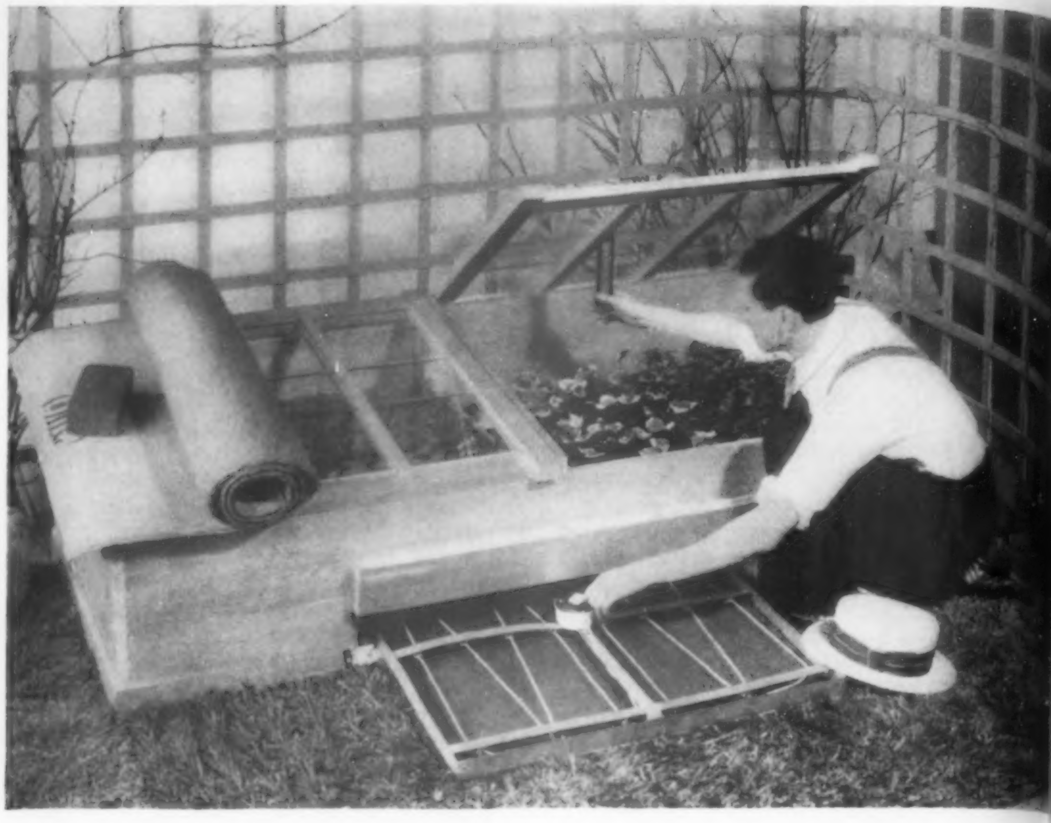
Blankets should be carefully spread on the line, with an even distribution of weight. Those with striped borders should be hung lengthwise, so the stripes will not run into the plain part. Straighten the edges, and reverse the blanket after a while in order to give both sides a chance to dry rapidly. Bound edges can be prevented from puckering by smoothing them occasionally as they are drying, and then ironing them under a damp cloth. Before you take down the blankets, go over them with a soft brush to fluff up the nap and remove any lint.

Wool-filled quilts also demand a little attention while drying. Unless the position of the quilt is changed frequently, the wool is likely to get lumpy. Shaking the coverlid now and then will prevent the moisture from collecting in spots.

Laundering your woolen apparel is far simpler, of course, than handling large pieces like bedclothes, but the directions are much

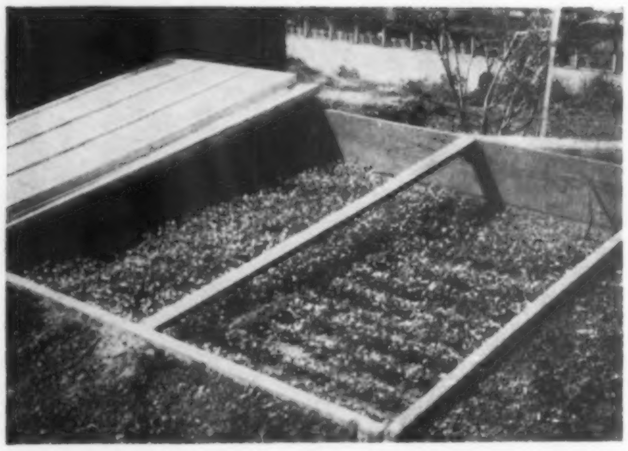
[*Please turn to page 254*]

Protecting the soft, delicate colorings of these lovely new bed coverings; preventing the bound edges from drying with ugly puckers—Miss Ames believing an ounce of prevention is worth a pound of cure, tells you how to launder and care for these cherished possessions. Quilt from Palmer Bros. Co.; Blankets from The Esmond Mills; fringed throw from Kenwood Mills

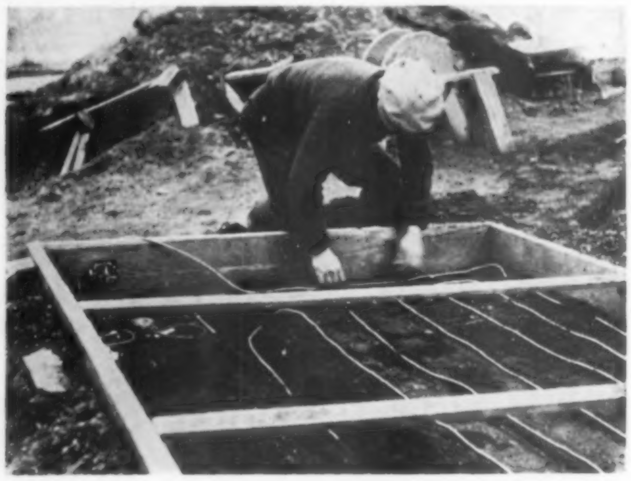


The application of the electric hotbed to the individual home garden is yet a novel idea, but none the less quite practical. It simply hasn't, as yet, caught on, but can it be longer delayed? We have already the small personal greenhouse, and now here is one solution of the often troublesome heating problems. Photographs courtesy General Electric Co. and Westinghouse Elec. & Mfg. Co.

Electricity comes into



Another method is by installing a specially designed type of heating wire, lead covered, imbedded in the soil or even laid on the surface



OF THE newer applications of electricity that has received much attention during the past few years, its use in the garden opens up new roads of ease to the average amateur. Special soil-heating elements have been developed and are now available for general use in hotbeds in place of manure and even in greenhouse benches for the oft advised bottom heat for starting seeds, and rooting cuttings, or even for general heating of a small greenhouse of the types that were shown in the August AMERICAN HOME. This application of the domestic electric current makes it easily possible for the smallest garden to have the equivalent of "some glass" for getting a good start ahead of the outdoor season.

It opens up new possibilities for bigger results in an easier way than ever before. Especially is it appealing to the suburban dweller where stable manure, the long considered absolute necessity for hotbed heating, is such a rarity as to be practically unavailable to the great majority. So science comes to the home gardener's aid.

For the purpose in view, a special soil-heating wire has been developed which sells for about five cents a foot (exact price depending on location). As a practical unit a double sash bed (i. e. 6x6 ft.) can be worked with sixty feet of this special wire. Naturally, there are limitations; but unless exceptional results are sought, the cost of power will not be excessive. An alternative is a complete ready made unit, with thermostat, which is shipped below the conventional frame, as shown above.

Nor is it necessary to discard the existing hotbed. The new soil-heating wire may be used in old hotbeds formerly heated with manure or leaves; or in cinder fills in new frames especially made for electric heating. For permanent installations, the wooden frames may be mounted on brick or stone foundations and insulated with 12 to 18 inches of cinders which also aid in the drainage of the bed. If the soil in the hotbed is to be handled frequently, it is well to cover the heating element.

It is important that either the hotbeds or the coldframes be located where they are protected from the prevailing winds, where the drainage is good, and with a south exposure where full advantage of the spring sunshine may be utilized. Sometimes it is convenient to locate the bed on the south or east side of the house where additional warmth and protection is available and where it is con-

It is quite easy to install a ready-made unit with rheostat complete to get the desired "bottom heat" even in an outside frame that otherwise would be "cold." Thus modern skill comes to us with a substitute for the time-honored manure-heated bed—cleaner, more sure, and easily manipulated

the Garden—Leonard Barron

venient to plug the wiring of a 60-foot element directly into the convenience outlet circuit of the residence. When a larger bed is built demanding the 220-volt heating element or when the bed is located at some distance from the house, a special wiring circuit will be necessary. Park cable or lead-covered double conductor cable is convenient for wiring circuits to individual beds.

In some parts of the West and Middle West, considerable attention has already been given to electric heating by commercial vegetable gardeners; but the application of the electric hotbed to the individual home garden is yet a novel idea but none the less quite practical. It simply hasn't, as yet, caught on, but can it be longer delayed? We have already the small personal greenhouse costing from a little less than $200, up and now here is a simple solution of the often troublesome heating problem.

Out of the West, there comes the real facts of experience. Mr. Hobart Beresford, the Head of the Department of Agricultural Engineering, University of Idaho, has reduced for The American Home his conclusions of some four years of experiment:

The Practical Side of the Case

The soil-heating or hotbed wire, as it is sometimes called, consists of a special resistance wire well insulated from a metal (usually lead or copper) or rubber sheath which forms a waterproof protection.

The advantages of heat, obtained from an electrical source, are that the installation may be made permanent and that the temperature may be maintained and regulated automatically to the needs of any particular plant. The cost of the thermostats for regulating the temperature in the beds varies from $4 to $11 each according to accuracy and reliability. The thermostatic control protects the plant against freezing temperatures which might be disastrous to plants in the ordinary coldframe or hotbed.

Commercial hotbed heaters suited to propagating benches and small hotbeds are available in units ranging from 75 to 300 watts, measuring 15x20 to 30x40 inches, and requiring a space about four inches deep. These units come completely wired and equipped with thermostatic controls which make them readily adapted to propagating benches and use in hotbeds. These heaters are made to operate on the standard 110-volt circuit and cost about $10.

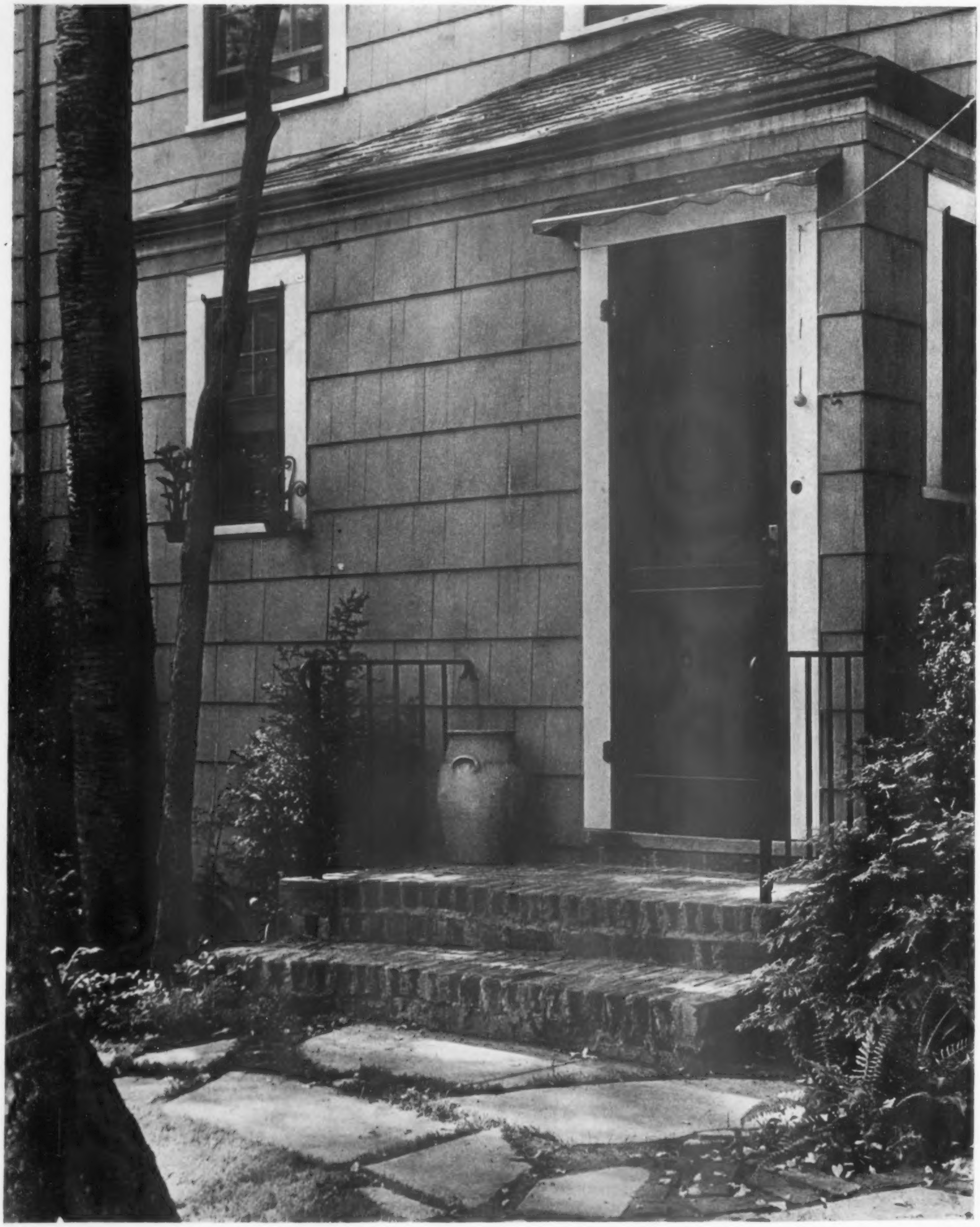
A 6x6-foot frame is the smallest size that can be adapted readily to the use of the soil-heating wire because it is necessary to use at least 60 feet of wire on the standard 110-volt circuit. This size of bed will require two of the standard 3x6-foot sash, each of which will be supplied with 30 feet of wire having a capacity of 200 watts per sash or 400 watts for the 6x6-foot frame. If climatic conditions will permit the use of a smaller amount of heat and the installation of a lower heating capacity per frame, it may be possible to increase the length of the heating element and thus secure a better distribution of heat over a larger area. Increasing the length of the heating element reduces the amount of heat produced owing to the increase in the resistance of the element being proportional to the increase in length. The relation between the energy in watts required and the resistance of the cable may be found by squaring the line voltage and dividing the product by the total resistance of the circuit in ohms. The result of the division equals the watts required which are directly proportional to the heating capacity of the wire.

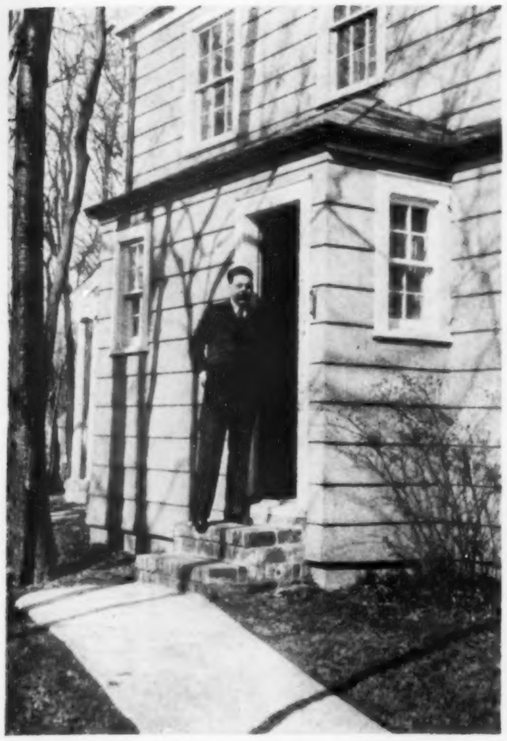
If it is desired to heat larger hotbeds, the length of the elements may be doubled and a 220-volt circuit used. The total energy consumption will depend upon the outside temperature and the temperature maintained in the bed as regulated by the thermostat control.

The method of insulation and type of construction used for the hotbed will influence the energy requirement, which under favorable conditions should not exceed two to three kilowatts per sash per day. In general, the heating elements should be spaced at least seven inches apart and laid in "hair-pin" loops running back and forth across the bed to secure an even distribution of heat and to permit a convenient circuit connection. In cold climates the wires near the outer edge of the bed may be placed five to six inches apart to compensate for the loss of heat from the frame. Six to eight inches of soil may be used over the soil-heating wire or the wire may be laid on the soil surface or hung on hooks around the edge of the frame depending upon the plant root development desired. When thermostats are used for regulating the temperature in the hotbed, their location depends upon whether the air temperature or soil temperature is to determine the operating characteristics of the bed. Placing the bulb or thermostat box in the soil will make its operation depend upon soil temperature. A combination of the air and the soil temperature influence may be secured by placing the bulb of the thermostat in the soil and the control box on the side of the frame. When the electric heat is used for frost protection the thermostat bulb should be partially exposed to the air and a portion of the heating element should be above the soil surface otherwise the plants

[*Please turn to page 264*]

ONLY the little things account for this big transformation from the ordinary back door on the opposite page. Photos by George Stagg





The little things make the big difference

In the preceding issue Mr. William Longyear told how a plain little house grew up. Here he tells how the backyard of the same house became a garden

THE first spring and summer in the new house were occupied largely in developing the individuality of the front of the house and its grounds. Very early in the spring of the second year ideas concerning the undeveloped and unattractive backyard began to sprout.

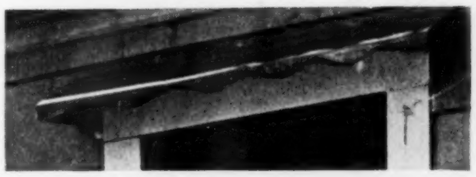
An ugly back door with one step—soap box style, presented the next problem. Perhaps we are inordinately fussy about the sort of thing that does not bother most folks. But having accomplished so much at the front, we could not bear to think of sitting out in our garden and having to look at this soap box back door of ours. The door was a mere gash in the wall, the too-narrow windows certainly anything but attractive. And who has ever seen a glaring concrete walk that would compromise with the soft green carpets of grass growing about it?

Two steps, hardly wide enough for use, not to mention appearance, was our first object of attack, and lest in looking at the present one with its attractive railings and curving, widened steps you think we undertook a large or expensive remodelling job, let me hasten to add that a day's labor, a few bricks and cement accomplished wonders. A local iron worker produced and set the inexpensive railings. A geometric cement walk was broken into irregularly shaped pieces and used as random flagging.

To soften the harsh lines of the door a copper valance was added. If you wish to try this same idea, cut the valance out of heavy wrapping paper, fold it together and tack it into place. If the effect is satisfactory take this pattern to the local tinsmith who will reproduce it inexpensively in metal. A few copper nails hold it in place.

Evergreens, ferns, and ground plants around the back entrance worked marvels by their graceful, line-softening influence.

Look carefully at the door frame and you will see a golfball suspended on a string. This string leads to a ship's lantern hung in front of the garage forty feet away. A pull cord socket allows one to light or darken the garage entrance from either the house or garage. The electric connection is made inside the garage.



Wider steps and random flagging, a copper valance over the door, a window ornamented with outside flower pots and you have the little things that make the picture on the opposite page

This is a most effective and economical way to solve what is a problem to those having detached garages.

The old beer crock is another note of interest. Analyzing the various details and changes made one will notice a dominance of curved, graceful lines in contrast to the severe, straight line of the building and a charm which the original back entrance lacked entirely as shown by the illustration at the top of the page.

On the west side of the house between the building line and the porch was an area about fifteen feet wide, so shaded as to make grass growing impossible. The first summer this space was simply an unattractive strip of mouldy, black soil, but it has since been developed into a little beauty spot. The wall, laid up with a minimum of cement, runs from the corner of the house to the building line, a distance of twenty feet. Its end disappears into a mass of hemlock. Soil pockets in the wall afford a footing for several varieties of sedum. Just inside the gate is a natural stone bird bath against a rich background of ferns, iris, lilies, and rhododendron. A brick and slate walk leads one to the pool in a far corner of the back garden.

But even then we were still unsatisfied, for along with the soap box back door, we had inherited a "shoe box" garage, a convenient and perfectly adequate house for the family cars, but certainly nothing that added to the attractiveness of our castle grounds. There are so many of them abroad in our land, that Mrs. Austin has insisted I do an extra story on that one feature, hoping perhaps to convince all who see and read that they need not put up with even the minor uglinesses of ready-made suburban houses. I shall tell you about it in the next issue.

Do not be too easily satisfied or discouraged by the problems of house and garden design. What appears to be an impossible arrangement may be turned to your advantage. Observe what others have done. Home owning is like everything else in life—the return is in exact proportion to the amount of thought and effort expended.

AMERICANA IN THE KITCHEN

I—THE SOUTHWEST

Barbara Lee Johnson

Deeply rooted in certain parts of these United States are native dishes that are as characteristic of the section as the local accent or dialect. The gumbos of New Orleans, the hot biscuits of the South, the tamales of the Mexican border states—all are as typically American as the baked beans and brown bread of Boston. Such dishes are the result of Old World cookery brought to America by early settlers and modified by native food products. Because many of these are genuine delicacies, and because they are too often just names to the rest of the American public, we present this series of articles, with receipts telling exactly what goes on in the kitchens of our fellow citizens up and down the land

To many of us the Southwest means the romantic past of Ramona's day—flourishing Spanish Missions, picturesque brown-robed *padres,* colorful Indian villages. We see the rich Spanish and Mexican *señores* living on their vast *haciendas* in pretentious rambling structures—whitewashed and iron barred; and the poor Mexican peons in tattered *serapes* huddled in squat adobe settlements.

Such is not the Southwest to-day. One finds the Missions in ruins; the *padres* and *señores* gone; the Indians and Mexicans scattered among a population teeming with modernness. But a truly live heritage we have from those bygone days —the distinctive type of cooking which we call Mexican.

When the Spaniards settled Mexico, they brought with them culinary traditions of high seasoning. And in Mexico they found the native chili pepper apparently made to order for them. There too they found many varieties of delicious mealy beans and a grain called maize which the Indians pounded into meal. Time and practice with this Spanish-Indian cooking combination resulted in the Mexican cuisine.

As settlers pushed north into what is now our Southwest, they carried with them besides beans and corn the skill in the preparation and blending of peppers and other spices.

Years passed; flags changed; and *los Americanos* from the north entered the land and set up housekeeping. But it takes more than time to wipe out the habits of a people and it takes more than a new government to eradicate the taste for delicious highly seasoned dishes. A visit to-day to any of the border states from California to Texas and you may eat dishes out of that very romantic past so pleasant to think upon. And the dishes are no less American than the states themselves.

Your first taste of chili pepper may tempt you to call out the fire department, but you will soon discover that you are eating neither dynamite nor live coals but a condiment whose tangy zest is relished. Furthermore you will discover that in the chili pepper you have a means of adding color and variety to your own cooking.

In collecting Americana in the kitchens of this region, we find that the ingredients vary according to the distance between the cook and the border. In other words when the Mexican corn meal with its hominy flavor is at hand it is generally used, but American corn meal is an equally acceptable ingredient and not considered a substitute. Chili powder is widely used instead of the fresh peppers, and although kidney beans are noticeably sweeter than the Mexican *frijoles,* they are used when the Mexican variety is not available. But kidney beans are frankly looked upon as a substitute.

We give receipts calling for corn meal and chili powder, feeling that those living near enough the border to buy the fresh peppers and Mexican meal will have little need of receipts for them.

Enchiladas

Enchiladas are a combination pancake and minced meat served with a highly seasoned sauce and cheese.

Batter:

1 cupful flour
½ cupful white corn meal
½ teaspoonful salt
1 cupful milk (or more for thin batter)
3 eggs
1 teaspoonful baking powder

Beat the eggs till light; add milk and salt. Sift together the flour, meal, and baking powder; add to the egg-milk mixture and beat till smooth. Fry as thin pancakes on a lightly greased griddle but cook slowly and only till a very light color. Do not cook until brown.

Meat Filling and Sauce:

⅓ cupful olive oil
2 cupfuls ground lean pork
½ cupful onion (diced)
Salt and pepper
2 cupfuls tomatoes
1 tablespoonful chili powder or to taste
¾ cupful grated cheese

Fry the pork in the olive oil till very brown; remove to brown paper. Add all other ingredients except the cheese to the hot oil and cook down to a medium sauce consistency. Place a tablespoonful of the sauce on each cake with a spoonful of the browned pork and a little cheese. Roll tightly and place in a shallow pan side by side. Pour over all the remainder of the sauce and sprinkle with the rest of the cheese. Bake in hot oven till the cheese is thoroughly melted—about ten minutes.

Chili Con Carne

1 lb. beef
¼ lb. beef suet
1 tablespoonful flour
2 medium onions
2 cupfuls tomatoes
2 cloves garlic (minced)
4 teaspoonfuls chili powder (or to taste)
3 cupfuls hot water
2 cupfuls Mexican dry beans or
2 cans Mexican beans
Salt and pepper

Soak the dry beans over night in cold water; drain and place in pot with sufficient hot water to cover well; simmer till about half done. Try out the suet; fry the beef (diced) until it begins to brown then add it to the beans. Fry onions (diced) and garlic in the remaining fat; add the flour, then the tomatoes, seasonings and water and cook five minutes; then add all to the beans and meat and simmer about two hours. If canned beans are used add them fifteen minutes before serving. Serve in soup bowls with crackers or Tortillas (receipt below).

Hot Tamale Pie

Tamales are a mixture of meat or chicken made hot with chili and encased in a corn-meal dough and steamed in corn husks. The tamale pie is simpler to make. A baking dish is lined with the tamale dough, filled with the meat mixture, and then flat cakes of the dough put on top as a cover—the whole baked in the oven as any meat pie until nicely browned.

Tamale Dough:

1½ cupful white corn meal
¼ cupful olive oil or butter
Boiling water
1 egg
½ yeast cake
¼ cupful warm water
Salt

Scald corn meal and salt with enough boiling water to form a soft dough; stir well and then allow to cool. Dissolve the yeast in the warm water. Beat the egg and then with the yeast add to the dough. Add the melted butter or oil and mix well. Allow to stand in warm place about two hours and it is ready to use.

Tamale Filling:

Cook a 2- or 3-pound chicken in water with a clove of garlic, salt, and 3 teaspoonfuls chili powder. When chicken is tender remove from the stock and mince or grind and return to the stock. If there is more stock than enough to cover it well, pour off the surplus. Thicken with flour to a medium sauce consistency and put in baking dish lined with Tamale Dough or even a simple mush made by scalding the corn meal with boiling water. Beef, veal, or lean pork may be substituted for the chicken, and onions and corn added if desired.

Mexican Sauce

3 tablespoonfuls butter
1 large onion
2 medium green peppers
1 or 2 cloves garlic
3 tablespoonfuls flour
2 or 3 teaspoonfuls chili powder
¾ cupful rich meat stock
1½ cupful tomatoes
Salt

Mince onion, peppers, and garlic and fry in the butter; add salt, flour, and chili powder, stirring carefully till smooth. Add stock and tomatoes and cook until of a heavy sauce consistency. Strain if desired. Keep in the icebox to have ready when wanted. This is an all-purpose sauce to use with almost any sort of meat; rice; spaghetti; noodles; eggs; beans—Mexican, navy, or kidney.

Spanish Rice

1 cupful rice
⅓ cupful olive oil or butter and lard
3 cupfuls tomatoes
2 onions (chopped)
2 green peppers
1 clove garlic (minced)
(Chili powder is optional)

Wash rice thoroughly and dry. Heat the oil in skillet and fry the rice till brown—stirring constantly. Add the onion and garlic (and chili powder to taste if desired) and continue to fry a few minutes. Then add tomatoes and peppers chopped. Cook slowly till the rice is well done. If it seems to be getting too dry, add hot water as needed.

Corn Dodger Tortillas

1 cupful white corn meal
½ teaspoonful salt
Boiling water—about 1 cupful

Scald the meal and salt with enough boiling water to make a stiff batter. Place by spoonfuls or a lightly greased griddle and smash down with the spoon or pancake turner into round cakes about one half inch thick. Brown on one side and then turn and brown on the other.

The Mexican Tortilla is the national bread of old Mexico and is a sort of pancake made out of Mexican meal. The native rolls it into a tight bundle and uses it—between nibbles off the end—in propelling food from his plate to his mouth.

The Corn Dodger is the result of substituting corn meal for the Mexican meal in making the Tortilla and is a bread equally palatable if not so useful.

Mexican Salad

2 green peppers
4 medium tomatoes
1 medium onion
4 slices bacon
⅓ cupful mild vinegar
1 teaspoonful chili powder
Salt
Lettuce

Slice or chop peppers, onion, and tomatoes and put them on the lettuce. Cut the bacon into small pieces and fry till crisp; stir in the chili powder and salt; and add the vinegar. As soon as it boils up pour over the vegetables and serve.

Buñuelos

2 eggs
1½ cupful cake flour
¼ teaspoonful salt
1 tablespoonful powdered sugar
½ cupful chopped walnuts or pecans
Strained honey

Sift flour and sugar together three times. Add salt to the eggs and beat till light; then add to the flour mixture to form a very stiff but smooth dough. Take pieces about the size of a walnut and roll out very, very thin. Fry these cakes in deep fat (olive oil or other fat) until a beautiful amber brown. Drain on brown paper thoroughly. Spread with honey and sprinkle with nuts just before serving.

Mexican Coffee

1 cupful finely ground Mexican-roasted coffee
3 cupfuls boiling water

Pour the boiling water over the coffee in a canton flannel drip bag about twenty times—keeping the coffee pot or container over a slow fire all the while. Never let it boil but keep it hot as possible without boiling. The result should be a syrupy extract which can be bottled and kept indefinitely. One tablespoonful to a cup of hot milk makes the morning beverage. For after-dinner coffee add hot water to the extract to taste.

Spanish Fried Chicken

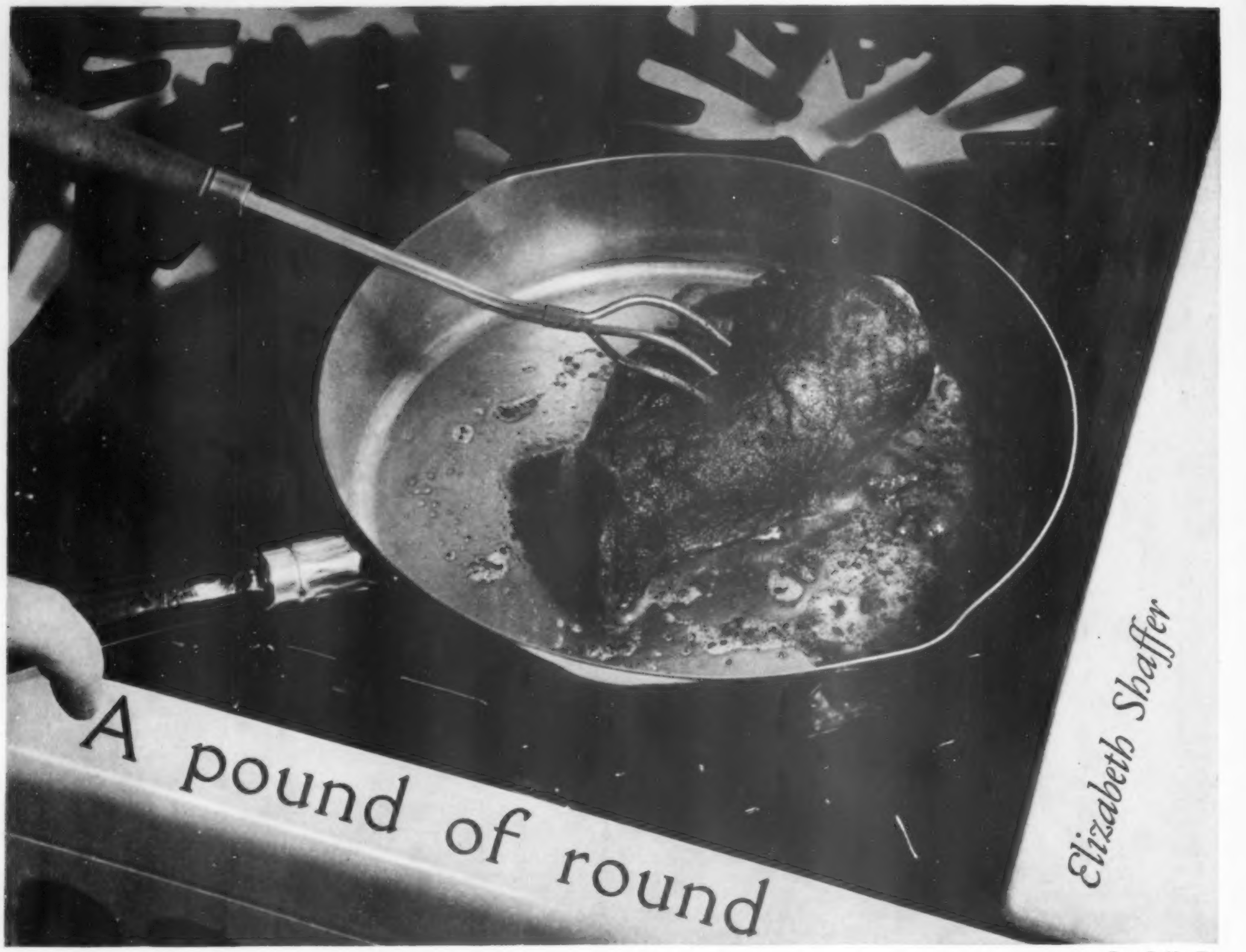
2½ lb. fryer or broiler
4 tablespoonfuls lard and butter
1 small onion, chopped
1 green pepper, chopped
1 cupful tomatoes
1 cupful raw rice
1 to 2 tablespoonfuls chili powder
Salt and pepper
Boiling water

Heat the lard in heavy iron skillet. Add the onion. Disjoint the chicken as for ordinary frying and roll in flour to which has been added salt and pepper. When the fat is very hot put the chicken in and brown quickly, then lower the heat. Now add all other ingredients and enough boiling water to cook the rice—about 2 cups. Cover and cook the rice from 30 to 40 minutes. Watch the water carefully—adding only enough to keep the whole from burning and the rice must be quite dry when served.

Mexican Rabbit Stew

1 young rabbit
1 cupful mild vinegar
1 medium onion
1 tablespoonful chili powder
1 qt. cold water

Cut rabbit into six pieces. Put all together in a kettle; cover and simmer until the rabbit is tender. If the water cooks low add boiling water. Remove the rabbit and add to the stock flour and cold water thickening to make a medium gravy or sauce. A lump of butter may be added if more richness is desired.



A pound of round

Elizabeth Shaffer

Dana B. Merrill

It's as economical to prepare as it is easy to say—"a pound of round." Even though the price per pound is not a great deal less than that of sirloin or porterhouse, there is a smaller proportion of bone and fat in round steak, hence you get more meat for your money. A pound will serve four.

ALL the recipes offered here take for granted a scoring or pounding that leaves the meat just this side of being ready to fall to pieces, and with a generous amount of seasoned flour pounded or rubbed into it. If, in scoring the steak, one takes care to cut in different directions on each side, the meat will hold up better under the process. When round steak has had this preliminary treatment, along with judicious seasoning, no one need feel apologetic toward the guest who arrives for an informal meal to find that the dinner meat is a pound of round.

While country fried or chicken fried round steak really means sautéd steak, meat that has been browned in fat, after scoring and flouring, and then cooked slowly until tender, round steak may be fried in deep fat. The scored or pounded steak, cut into pieces the right size for serving, should be dipped in a mixture of beaten egg and cold water, then into seasoned flour, and fried in deep fat. Fine bread crumbs may be substituted for the flour, if desired, whether the steak is to be fried in deep fat, or in the frying pan manner of breaded pork chops or veal cutlets.

Country Fried Steak en Casserole

Cut the steak, after it has been scored, floured, and seasoned, into pieces of the right size for individual service. Brown in a liberal amount of cooking fat or oil or, if you are very careful not to allow it to burn, butter. When the meat is nicely browned on both sides remove it from the pan and place in a casserole. Rinse out the skillet with a cupful of hot water and pour this over the meat, then add a cupful of thin cream, top milk, or evaporated milk. Cook covered in a 325° F. oven until tender.

Round Steak with Dressing

Method 1—Have the round steak cut quite thin in two pieces of equal size. After scoring and dredging with seasoned flour, brown in fat, then arrange in a casserole. Place the two pieces of steak together, sandwich fashion, with a bread dressing between them. Rinse out the skillet with a cup and a half of hot water and pour this around the meat. Cook, covered, in a slow oven for about an hour and a half.

Method 2—Score a rather thin piece of round steak on one side only and, without flouring, spread smoothly with bread dressing. Roll up and tie. Then flour the outside of the steak, which should be the scored side, and brown in hot fat. If a Dutch oven is to be used, the steak may be seared in it with a small amount of water added after the steak is well browned. If cooked in a Dutch oven the steak should then be simmered two hours or until tender. If preferred, the steak roll may be removed to a casserole and, with enough water to keep the meat from becoming dry, cooked in a slow oven.

Bread Dressing for Steak

1½ cupfuls crumbs
2 tablespoonfuls chopped onion
¼ teaspoonful pepper
1½ tablespoonfuls butter or savory fat
¼ teaspoonful sage
½ teaspoonful salt
Hot milk to moisten

Spanish Steak

Brown the scored and floured steak in fat, then place in a baking dish with an onion and green pepper which previously have been chopped and sautéd in fat. Then pour a pint of well-seasoned cooked tomatoes over and around the meat. Bake for one and one half or two hours in a slow oven. If the flavor of chili powder is liked a half teaspoonful may be mixed with the tomatoes.

And we learned about cooking from men!

It isn't the two-dollar prizes we give 'em—it's the colossal ego of 'em that hurts. Why, one of these prize-winning male cooks prefaces his recipes with, "I am glad to see you offer a prize for recipes from men. You have published some of the most God awful recipes . . . sauces that are wonderful for hanging wallpaper but nothing, really, to put into the human stomach. I have wondered why women's cook books are so generally lousy. Why employ only women to write about food, instead of calling in a good male cook from a restaurant or hotel and adding a little practicality to your pages?"

Pimento Rice

If this recipe doesn't make Fido roll over and bark, I relinquish my cook apron to the first woman that passes!

1 cupful rice
1 cupful grated cheese
1 cupful sweet milk
2 pimentos chopped fine
Salt, pepper, and butter to suit taste

Cook rice until tender in salt water. Put in greased baking dish with cheese, milk, pimento, salt, pepper, and butter. Bake in a moderate oven until light brown on top.

W. W. Petters, Galiad, Texas

Clean-Out-the-Kitchen On Toast

1 small can of tomatoes
1 medium sized onion
1 small pepper
1 teaspoonful butter
¼ pound of sharp cheese, grated
2 eggs
1 teaspoonful Worcestershire sauce
Salt, pepper, and sugar to taste

Empty the can of tomatoes into a frying pan. Chop up the onion and the pepper and add them to the tomatoes. Set the pan over a low flame to simmer about twenty minutes. Then add the cheese and the butter and allow it to simmer about ten minutes longer. Add the eggs with the salt, pepper, and sugar. Cook and stir until the eggs become white. Add the Worcestershire and serve on toast.

Raymond L. Johnson, Buffalo, N. Y.

Fried Oysters

Most of the time, I can cook better if I have the kitchen to myself when I am fixing this dish, but lots of times, too, the wife is busy preparing the "fixin's" to go with it. At any rate, everyone is ready to help eat my Fried Oysters. Here is how I do it:

Pick over and drain the liquor from a quart of oysters. In another bowl have ready a half pound of crackers rolled fine. Beat two eggs in a pint of milk, and add salt and pepper. Now take three large oysters or four small ones, and press together in your hands. Then quickly dip in egg, cracker crumbs, and then egg and cracker crumbs again, pressing into balls as you do so, being sure that the last "dip" is in the cracker crumbs. Fry in hot deep fat until golden brown. I bet you'll say they are good!

Clarence A. Boyd, St. Francois, Mo.

Cocktail Entrée du Rosé

1. Give a party
2. Make some good cocktails
3. Take a bowl
4. Mash 2 Philadelphia cream cheeses
   1 can imported caviar
   some fine chopped onions
   some salt (not much)
   some paprika
5. Stir above ingredients with fork to a paste and spread on crackers

Edward D. Rose, Chicago, Ill.

Frog Legs

I don't know my kitchen but I sure know my frogs! Did you ever eat frog legs that the longer you chewed them, the bigger and tougher they got? Well, that turned me away from frogs the same as it did lots of others, but I found out another way to cook them—and if the *modus operandi* is adhered to, the change will be so different that the fried frogs will be a delicacy.

First get your frogs thoroughly cleaned and wipe dry and roll each in wax paper, then place in freezing compartment of your electric refrigerator. Freeze solid. I don't mean chilled—but solid, as that breaks up the small tendons. That's the secret of tender frogs—frozen frogs are contented, they will not jump out of the pan when placed in boiling Crisco. Thaw out the frozen frogs just before ready to cook, make a medium batter consisting of one egg, one tablespoonful flour, one tablespoonful meal, salt to season; add water and beat to medium batter. That makes batter for six medium-size frogs. Have deep pan or Dutch oven with Crisco deep enough that one third of frog is above the Crisco. The Crisco must be boiling hot when battered frogs are dropped in. Cook to golden brown, turn only once, when done drain and serve hot.

J. L. Lindsay, Cincinnati, Ohio

Rice a la Boeuf

This masculine-cookery contest appeals to me. And I want to tell you how I make my famous Rice a la Boeuf. "First you make a roue (pronounced rew)"—that is the way every Louisiana recipe begins. Mince 3 slices of bacon and put to fry in an iron skillet; add one big onion cut fine, a handful of parsley cut ditto, one teaspoonful Worcestershire sauce, one heaping (and I mean heaping)

[Please turn to page 256]

"If this doesn't make Fido roll over and bark . . ."

"Put in bowl and swoosh through your fingers"

". . . and slather your gravy on top of it——"

Homemaking around the globe

Paris: our 4th port-of-call

This is "home" and, although it be in a far country and furnished in a foreign manner, it is a little piece of America because it belongs to us

Who could write a story of Paris without showing the Eiffel Tower?

Lorain Blatz

MY PARIS home is an apartment on a sunny corner across from which the École Militaire stretches its long gray buildings in either direction and flies the French flag gaily from its dome. The clock on the dome is our timepiece; by it we eat and sleep and we wake in the mornings to the sound of the bugle and the clatter of horses' hoofs on cobble stones. It is a gay little apartment and two years ago when, as bride and groom, my husband and I found it we loved it and wanted it immediately.

The salon was paneled in a soft French gray and we liked it so much that we had all the other rooms done in the same color. The "other rooms" are a dining room, two bedrooms, one with a bath and one with a dressing room, and a maid's room which is found by going down a tiny back winding stairway to the first floor where it faces an inclosed court. I had carpet of a shade darker gray than the walls laid in all the rooms and a decorator made net curtains for the windows—which, as you probably know, are like doors in France and open. Then my fun began.

I was in a strange country with strange customs and a language of which I knew very little. I made mistakes, terrible ones and amusing ones. I ordered blue blankets edged with the same color satin and I got white ones edged with lavender and often I used to burst forth in a buying mood with my list in my hand, only to arrive at the shop between twelve o'clock noon and two—the hours that all shops are shut here and that are dedicated to the very important function of eating luncheon. Even when there were four or five persons in charge of the store they all would go out at once to eat. I often wondered why they did not go in relays, leaving someone always on hand to do business, but I dared not suggest such a thing. Ah no! One takes these charming people as one finds them.

The first thing I bought for my new home was a dear little table of inlaid rosewood in the Louis XVI style with beautifully curved legs that have touches of hand-carved brass here and there for decoration. The second thing I bought was a huge, furry dog that I saw sitting in the window of a store that was fitted up like a child's playroom. He had his head on one side and his glass eyes seemed to follow me along the street and say, "buy me." Of course I did and I put him beside the salon open fireplace to give a touch of home. The third thing we bought was my husband's choice—a Frigidaire. It has served us well and has always been the eighth wonder of the world to each of my various French maids.

One day we saw a marvelous old bed of gray enamel and blue brocade standing outside an antique store in the rain. It was only a summer shower to be sure but the thought of so much beauty getting wet sent me running in to ask the price and to buy it. These two things you can do in any language.

Friend husband, being the practical one, saw to its safe delivery and procured springs, mattress, and pillows for it. On the way home we found two graceful old chairs of antique ivory upholstered in striped taffeta and these we took along with us in a taxi. Then we decided to move in. So we bought a card table to eat on, and with the bed, the chairs and the Frigidaire, knew we could exist. Oh, yes, and we had a maid, a young French girl, Maria. I shall never forget how good the first meal tasted. Maria's cooking was nothing short of divine

One of the many popular sidewalk cafés in Paris—Café du Dome. And above is the picturesque Pont Neuf by moonlight. Photos by Burton Holmes from Ewing Galloway and, though my French was so terrible that what I ordered never seemed to be what we got, everything she brought in to us was delicious.

Each day we bought more and soon my salon had old brass andirons, shovel and tongs at its fireplace, a wonderful old petit-point chair of the Louis XVI period, a marble-topped table of the same epoch, a couch-seat and two chairs in old ivory wood and greenish blue velvet, a charming mirror with a very ornate, heavy gilt frame, two colored French prints that I found at the bookstalls on the Quai d'Orsay, a tea table, a cigarette stand, and a bookcase which was soon full to overflowing. Curtains of soft rose brocade held back by gilded arms grace my two windows and, with the addition of several pretty lamps, we are quite cozy.

Even before coming to France to live I wanted to have those fascinating old crystal lights—the ones that are shaped like a Christmas tree and are a mass of dangling little crystals that catch the light and throw it back again. A friend told me of a famous street bazaar on the outskirts of Paris which is known by Americans as the "flea market"—a veritable gold mine of old things, some worthless, some very valuable. I went out there to find my girondoles. I got a sore foot from walking about, a terrible case of fatigue, a peevish disposition from bargaining—and losing—and two pairs of lights. Each one has three holders for candles and I had them wired for electricity and, so dirty were they, I paid an old lady a dollar a piece to clean them. She shook her head when she brought them to me and said each one had taken a whole day to scrub but the brass underneath was beautiful. The touch that did more for the salon than any other one thing was setting in the panels around the mantel and over the doors pieces of the same rose brocade as the curtains. This idea is quite French, but I find it a very pleasing one.

Glass doors with plain rose silk on them open into my dining room and this room is entirely Empire in furnishings and color. It is a rather stiff style and formal but, as dinners are in somewhat that same mood, I like it for a dining room very much. We found chairs in a shabby old shop presided over by one of the many toothless old grandmothers with which this city abounds. Her smile when we decided to buy her chairs was something to remember. I think it was her first sale in months. I imagine that evening she must have treated herself to a bit of meat along with her bread and cheese, and one pictures to oneself her pleasure in a possible bottle of good red wine.

I hung the dining room windows with gold brocade of an Empire pattern showing the wreath of Napoleon and the bee which was the symbol of the family of Josephine. My china is green and gold, also true Empire.

For my two bedrooms I was fortunate in finding two fine commodes of old inlaid wood, both with rounding fronts and over each I hung old mirrors in fancy gilt, thus making perfect bureau ensembles. The bed I found in the rain is in my room, and for the guest room I have one in old white upholstered in salmon-pink velvet—and a chair to match.

Bathrooms over here are not nearly so attractive as in America and I was forced to paint a green stripe around the walls to liven mine up. Green rugs and green tie-back curtains at the sides of the mirror carry out the color scheme, while a lovely colored wood-cut of a pink fruit tree in full bloom hangs where one can see it while in the bath.

The kitchen was a problem. What did cooks use over here and how did they cook? I looked around the tile-floored room, at its enormous coal stove and empty walls and pondered. Finally inspiration came. I took my new maid to the largest department store and told her to buy everything for the kitchen that her heart desired. She did. and when the order arrived next day it looked as though someone were opening a store. However, all is serene in the kitchen and with a blue gas stove, a table and chair, and all manner of pots and pans hanging on the walls the place is much improved.

One of the things we like best of all is that each window has a small balcony outside it where two green chairs and a table can be put for a summer breakfast or where the baby and I can stand and wave to Daddy when he comes each evening. Yes, my home is sweet and you can vision us having tea by the crackling fire or brandy after a big dinner, in those immense crystal smelling glasses that one is supposed to hold to one's nose a moment to get the delightful bouquet of the liqueur.

Every time I open my door to come in at the end of a day I close it behind me with a sense of pleasure and anticipation. This is "home" and though it be in a far country, furnished in a foreign manner, it is a little piece of America because it belongs to us.

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THE SCRANTON LACE COMPANY
SCRANTON, PA.

New outlooks for winter windows

[*Continued from page 223*]

PICTURE windows, even when there is no view at all, are charmingly possible in almost any room. If there is nothing attractive *outside* the window, why not make something attractive *in the window* itself? It is no problem for a handy person with a decorative turn of mind to fashion a window treatment which easily may become the featured decoration of the room, not to mention its very practical usefulness. Any number of household collections—glassware, pottery, figurines, plants and flowers, fish, birds and so on—usually scattered about the house in no particular order, may actually increase their ornamental efficiency no end by being grouped and displayed effectively—as if they really were something and not just so much "stuff." What about that window at the end of the hallway (or wherever yours is) facing a more or less stupid view, or perhaps a downright unpleasant one? Would it not be a decided improvement if converted into a veritable painting to house your crystal and colored glassware? Well, you pick out the window and I'll tell you how to do the job.

I have illustrated four different types of windows to serve, merely as a stimulus to your imagination. After all, the window is your own, the material to be featured yours, and the way it is carried out characteristically you. The idea must be individually yours too. Quite probably, the physical details of the window opening or the distinguishing traits of the material you intend to display will determine, somewhat, the best treatment for you. Consider, first, what would be most effective in the window and, second, how practicable said selection would be in the window you have in mind. Never display anything fragile in a window which must be open a great deal of the time. Never put anything bulky in a window if that window must function for ventilation as well as light. Decorations should not interfere with opening and closing of windows, although there are some which need never be opened and they make excellent "pictures" for such as glassware and porcelain figurines.

A window of this type is the center one on page 223. It is obvious that it would be impractical if it were necessary to open and close the sash. Presuming that it is unnecessary, we have arranged three glass shelves, supported by brackets, to display our choicest glassware. The effect of light coming through the window, filtering through the colored glass and shelves gives a most attractive luminosity to the whole room. Brackets should be the "L" type and may be screwed to the jamb itself, thus facing toward the center of the window, or to the woodwork surrounding the sash from which they would face towards the room. They should be placed so that the shelves will align nicely with the muntins and sash of the window. The number of shelves is arbitrary, but for an average-size double-hung window, about three shelves give the best appearance. The glass for shelves should be cut by the glazier to fit your requirements and may be of ¼" or even ⅜" stock. They should, of course, extend the width of the window opening and be at least five or six inches deep. You may wish to allow space between the shelves and window proper — about 2"—to permit hanging of glass curtains. This is not always necessary but tends to give even greater color possibilities. Imagine a golden gauze for a background with red Bohemian glass on the shelves!

Potted plants are among the most attractive adjuncts for picture windows and a design is shown in the lower right-hand corner of page 223 which is intended for a breakfast room. If you are in the habit of starting the day with coffee and a grouch, try the cure of drinking your coffee in front of a cheerful window. It ought to prove a pretty good formula for a perfect day starter. Permanent wood shelves have been attached to the jamb by means of small wood brackets and a variety of potted plants or cut flowers may be arranged thereon. If the window is the casement style, as shown, opening and closing is a simple matter, but even a double-hung window may be manipulated without too much effort. Just avoid too many plants near the finger grips of the sash. Painted tin trays for the pots to rest in are advisable and decorative, too. A shaped maple trim frames the whole unit.

To those persons who collect fish, an aquarium as illustrated may be the solution to your problem of where to put them. This aquarium, with its tin or mesh roof, makes a picture altogether unique. The metal boxes on each side, containing birds'-nest fern, lend atmosphere to the scene. Venetian blinds are a help decoratively and may be lowered as a protection to the fish in the event that a too hot sun might be detrimental. The aquarium roof may be made of sheet tin, cut by your tinsmith and soldered by yourself, if you are clever, or by him, if you are not. You can at least ex-

[*Please turn to page 247*]

The tale of the tub

[*Continued from page 227*]

manufacture of bathtubs was looked upon as a lucrative business, and enterprising builders brought out novel variations in attempts to capture public favor.

There was one called the "sofa bath," named presumably from its resemblance to a sofa; there was another which had a raised seat at the head end; and a third had a semi-circular enlargement at one end for the convenience of stout bathers. Most of these tubs were made of tin or zinc encased in a wooden frame. Porcelain and copper were too expensive and cast iron was not used until later.

If, during this time, a bathtub addict decided to travel, he found that he must either give up his ablutions for the duration of the trip, or strap a small tub to his baggage, English fashion, for tubs were not generally known in hotels until after the Civil War, and hotel rooms with private baths did not appear until after the Spanish-American War. The American traveler's aversion to the portable tub is no doubt largely responsible for the installation of adequate, and in many instances, luxurious bathing facilities on trains and steamships, to say nothing of the "Every Room With Bath" hostelries that have been spread so lavishly all over the land.

Whatever the reason, the practice of bathing and the use of bathtubs in the United States has increased by leaps and bounds since the beginning of the present century. No house or apartment is now considered modern unless it has at least one bathroom, and those people who use their bathtubs solely as coal bins, or in which to make gin, are fast becoming educated to the value of bathing as a preventive of sickness and disease.

As long ago as 1910, the health officer of the city of Aurora, Illinois, issued a "take-a-bath-once-a-week-or-go-to-jail" edict, and a startled police chief, expecting to have his hands full, was doubly surprised when not one violation resulted.

This psychology of bathing was undoubtedly well known to the officers commanding the armies which engaged in the World War, for the men were provided with frequent baths, not only to keep them clean but also, we suspect, to stimulate their morale. The Russian army had three elaborate bath trains, each equipped to give daily vapor and shower baths to 3000 soldiers. The French used the *roulotte de bains*, or traveling bath caravan, which consisted of a truck carrying twelve or more bathtubs and a water heating plant. Similar means of providing soldiers with adequate bathing facilities were used by the British and American forces.

But particularly since the War has the practice of bathing and the use of bathtubs increased. Some statistician—they are into everything nowadays, including bathtubs!—has estimated that there is now one tub in the United States for every seven persons. A survey taken about 1922 indicated that 500,000 tubs were annually being produced in this country. Government figures for the years 1926 to 1931 show that an average of 902,000 tubs were built each year during that period. It is apparent, therefore, that we are steadily getting farther and farther from the sanitary concepts of our unwashed ancestors.

Likewise, with the passing years, our ideas with regard to bathroom architecture have changed mightily. Where formerly the bathroom was installed in an unused bedroom, or clothes press, and given scant attention, architects and builders now give it as much consideration as other rooms in the house. Frequently it comes in for greater attention.

The more pretentious bathrooms of today are full-size rooms with numerous and tasteful lighting fixtures, cupboards, book shelves, and often, fireplaces. Many of them have marble floors covered with expensive rugs and are furnished with comfortable chairs, occasional tables, dressing tables, books, and vases of flowers.

Bathtubs, too, have come a long way from Franklin's "slipper" and the mahogany and sheet lead box of Adam Thompson. The modern tub is often of marble and is recessed, or sunken, so that it takes on the appearance of a miniature swimming pool. Even the less ostentatious tubs, such as are found in hotels and moderate priced apartments, have been beautified. One manufacturer finds that he can produce bathtubs in 200 different colors.

Thus it is that the practice of bathing is once again being accorded its rightful place. Since the discovery of germs by Pasteur in 1860, people have gradually come to realize the importance of bodily cleanliness and the necessity for public sanitation. Instead of the derision, scorn, and ridicule which Adam Thompson engendered less than a century ago, we now hear personal cleanliness acclaimed and endorsed on every side. The bathtub, therefore, has not only made us healthier and happier as individuals, it has likewise been instrumental in making the world a cleaner, more healthful place in which to live.

Your hands
Your bathtub

both show
what kind of
a cleanser
you use . . . .

Many bathroom cleansers do two things—things that are easy for anyone to see. They gradually dull and wear away the lustrous surface of your bathtub by scratching it. And they roughen and redden your hands . . . make them feel and look dry, puffy or puckered.

But *Bon Ami* is *entirely different.* It cleans thoroughly, quickly and well but doesn't dull and mar bathtubs. Nor does it irritate and redden your hands or harm your fingernails. Instead, *Bon Ami* leaves the enamel or porcelain smooth, shining and unscratched . . . your hands, soft, nice and unroughened.

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BON AMI

"Hasn't scratched yet!"

Cake, Powder and a lovely De luxe Bathroom Package.

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Fabrics for furniture

[*Shown on page 222*]

Orinoka tapestry — Pattern 5176 is a new mode tapestry, excellent for use as furniture covering where modern style is wanted. The colors are blended green, gold, and cream. Comes also in dust, apricot, and cream. The material is cotton, 50 inches wide. (The Orinoka Mills)

Churchill fabric—This hand-woven fabric is in a beautiful soft shade of blue and was made expressly for the Toledo Museum. Other colors and other constructions for upholsteries are available. (The Churchill Weavers)

Brighton—A hand-stencilled print of angora friezé, 54″ wide. The design is especially adapted to French or Feudal oak furniture and the colorings are in pastel shades. (L. C. Chase & Co., Inc.)

Prize winning print—A glazed chintz, 36″ wide. It was chosen a prize winner from over three hundred unusually interesting exhibits. It comes in various color combinations: brown background with white stippling, dark blue with white, white with dark blue, white with black, yellow with brown, green with orchid. The flowers are of checked effect in various color combinations. (Johnson & Faulkner)

Orinoka plaid—Pattern 3654 is a large scale new mode plaid, each square being 8 1/3″. The ground is yacht gray crossed by stripes of orange, brown, green, and black and white. This is very good for furniture covering as it represents an unusually popular modern trend of design and color. (The Orinoka Mills)

Empire stripe—This is one of a group of companion chintz prints in neo-classic designs which may be effectively combined with solid color moirés or reps. In soft pastel combinations or in more unusual colorings of dark brown, buff, orange, and yellow. A true classic for Empire color schemes is the color combination of red, white, and blue. (Marshall Field Wholesale)

Correction: *In the July issue of* The American Home *we erroneously printed Mrs. Landquist's name below the patio illustration on page 74. This is the patio in the Alexander Wallace home at Diamond Head*

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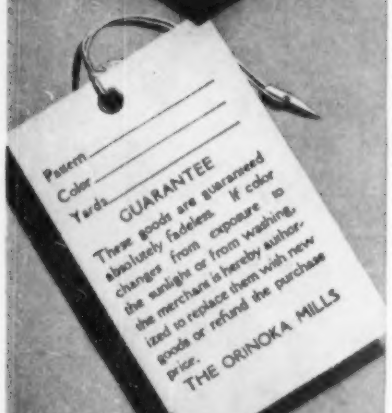
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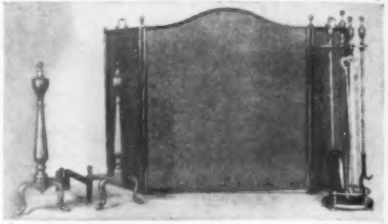

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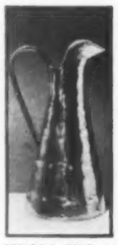

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The American Home
% Mr. D. D. Homestead
Garden City, N. Y.

Making your own background

[*Continued from page 217*]

This method has great charm and, depending on the richness of color chosen, is nearly as effective for living room, dining room, or library as the vastly more expensive wood treatments. Used in the more delicate colorings this is a delightful background also for the various chambers. None of this painted treatment, however, should be undertaken without expertly qualified advice. Giving the contract to a high-class painter or firm of painters is not enough. The home owner should go a step farther and consult someone who is professionally qualified to advise, and whose business it is to visualize the room completely furnished and decorated. Not before the whole scheme is outlined in consultation with this interior decorator, and your architect (if the house is new or remodeled) should the wall decorator be permitted to proceed with the work. Then this important background work should be carried on under the supervision of the consulting decorator.

With backgrounds should be classed, the floors. If the painted canvased wall is done in color, the floor still should be toned a rich warm wood tone without losing the grain. And speaking of floors, *never* let your good oak floor have any of the yellowness that so many ordinary workmen find the easiest way to finish. Such a floor can detract from your rugs disastrously!

For first floor rooms or for sitting rooms in any other part of the house, the wood walls or the deeper toned painted walls as described, help all the furnishings to melt as they should into the background if they are to produce a homelike feeling and a welding together that makes for repose.

Against very light walls, on the contrary, each individual piece of furniture outlines itself separately and produces a harsh divided effect. You say what about the vogue for white walls then? Here is the answer. If you have chosen the white sand plastered wall of the early English or Italian, then you have what you want—a monastic severity. If you have chosen the farthest removed from this in period—the moderne—calling for a smooth textured white wall for background, you have a sophisticate boldness, which again is as it should be.

Depending, therefore, upon your style of home, will be your choice of backgrounds, and for many there are wallpapers of real character and distinction. Moreover we need not stop at the wallpaper as we find it. We can treat this, too, to a protecting coat which will change it from high key to low, or merely protect without changing it at all. Following the wallpaper lead, we can create marvelous rooms with the loveliest of their kind—the painted wallpapers. They are in a class by themselves—many of them traditional in design, and always planned for use above a paneled dado, the latter either in a natural wood color or painted to agree with the coloring of the paper.

The entrancing landscape or floral sets are worth the effort to acquire. Nothing makes so happy a background for certain dining rooms. But since these are not within reach of the average home, there are many reproductions of old repeating patterns taken from various parts of New England and from the homes of well-known historic characters such, for example, as our great American silversmith, Paul Revere, as well as from many historic homes in the Old World. These reproductions are eminently fitting in homes of like character today.

New outlooks for winter windows

[*Continued from page 244*]

press yourself by painting it. The little balls between the scallops may be wooden beads, painted, and impaled on a wire. The side toward the window may have a cut-out window for ventilation. Fine mesh is equally usable for a roof of this kind. A frame the shape of the roof should be made of strong wire and the mesh soldered to it. Both kinds, of course, should be readily removable.

And now there will be someone who has a small but interesting collection of cactus. Nothing makes a more picturesque window. In the illustration at top of page 223 the bulk of the collection is in the sill box while individual plants have been displayed to better advantage on bracket shelves fastened to each jamb. The shelves should be of wood and secured to the jamb by a wood bracket screwed in firmly. Appropriate and decorative is the painted tin valance at the top of the window. Easily cut from sheet tin and painted with a few simple folds—using regular oil color—it gives a smart, clean appearance.

The interesting drapery with valance shown at the bottom of the page is custom made of Celanese. R. A. Freedman Co.

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You will be interested in these latest window draping fashions—new and original with Kirsch. Exclusive styles in draw-cord equipment, also in swinging extension rods! Obtain perfect, easy control of light, view, ventilation and privacy such as has never before been possible!

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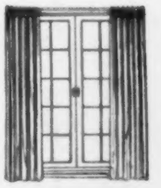

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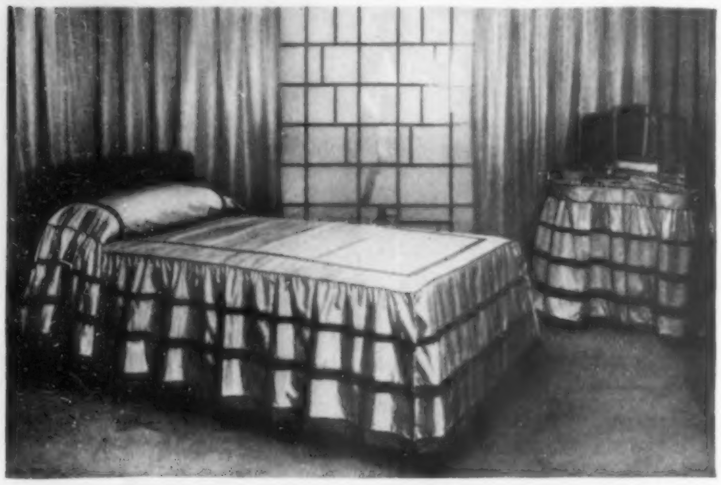
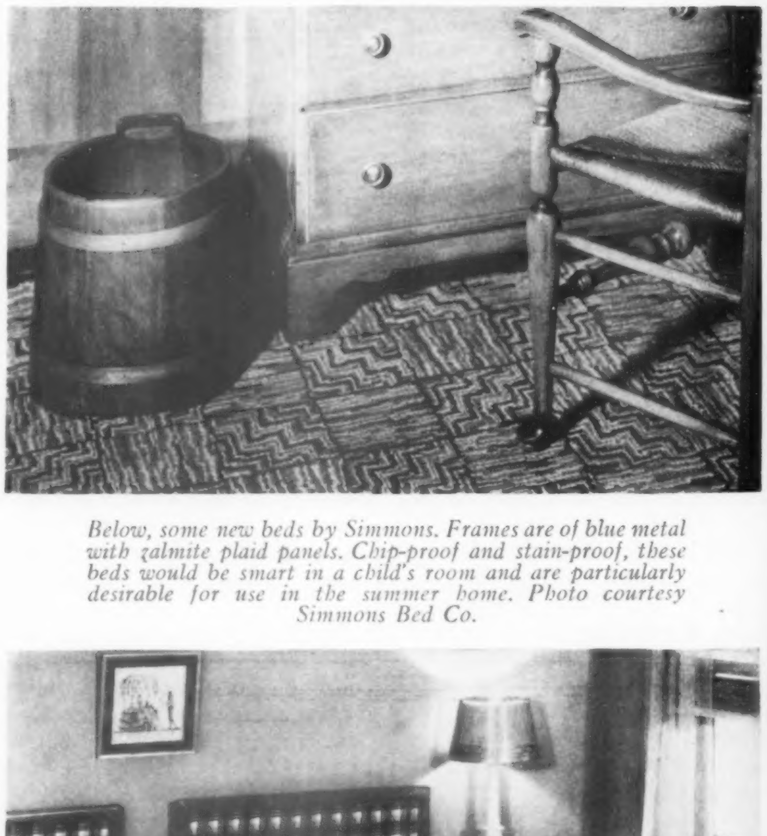
Of interest to you?

So many exciting new things come over an Editor's desk, things we would like to show you while they are still news, that we have decided to devote this space each month to tell you of them. Obviously, much of it will be relatively unimportant, as compared to the major subjects treated in the magazine pages themselves. But isn't homemaking itself just such a hodge-podge of big things and little things, important things and exciting frivolities? We find it so, and after selecting a new Oriental for the living room, we can get just as excited over a shiny new copper pot or a trick gadget for doing massacre to a grapefruit. So here goes—our first hodge-podge of things we think will interest you.—The Editor.

The old theory that house plants must be kept close to windows in order to thrive is hereby put to rout, for plants can now be grown entirely under artificial light, according to experiments made by General Electric engineers. On one experimental standard holding five flower pots, the intensity varies from 150 to 300 foot-candles. The lighting unit is a 60-watt lamp equipped with an aluminum reflector and covered by a parchment shade for appearance. Photo courtesy General Electric Co.

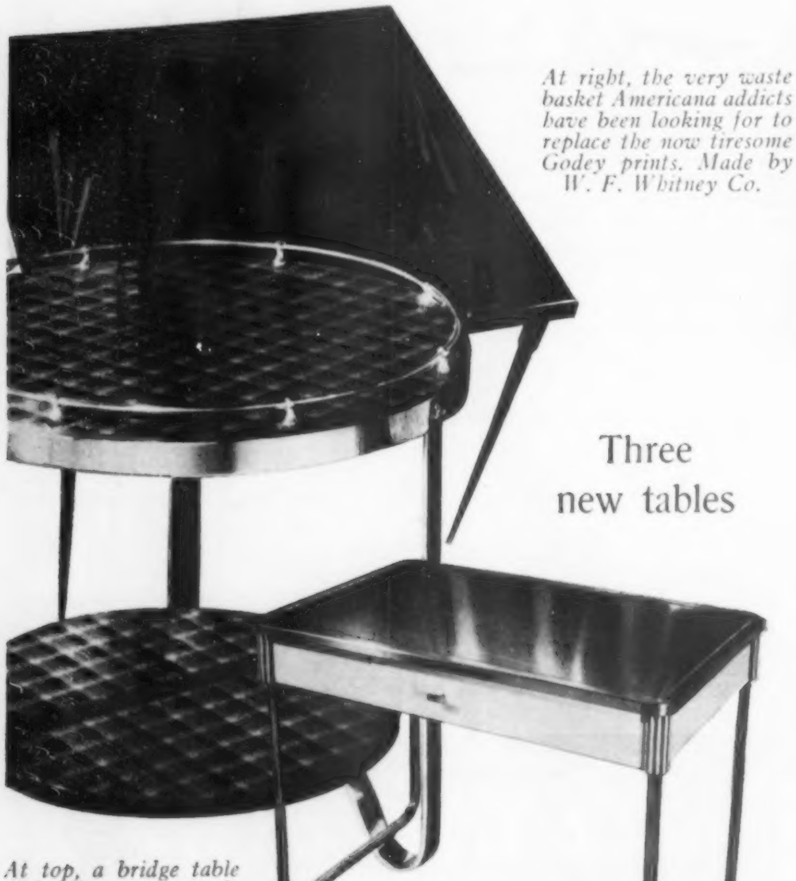


A new ensemble by Celanese. The spread and dressing table skirt are made of Celanese Claranese taffeta, and trimmed with three widths of Celanese permanent moire bands. The ensemble pictured is in Moonstone, trimmed with chocolate moire bands.



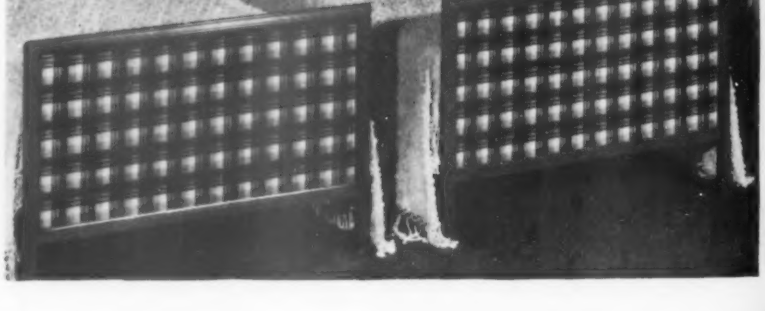
At right, the very waste basket Americana addicts have been looking for to replace the now tiresome Godey prints. Made by W. F. Whitney Co.

Three new tables



At top, a bridge table with Micarta top, made by Westinghouse. Impervious to burns, spilled drinks, washable and smart in appearance it will save many a hostess heart-ache. Below it, a table of dual use. The bottom can be removed and used as a serving tray. The table top and tray are made of Bakelite Laminated in a plaid design. Washable, unaffected by heat, and impervious to most liquids. And at bottom, a new Monel Metal small-sized table. Making itself generally useful in the kitchen, it is good looking enough to be used in the sun porch, bath, or upper hall. Made in four smart color combinations.

Below, some new beds by Simmons. Frames are of blue metal with zalmite plaid panels. Chip-proof and stain-proof, these beds would be smart in a child's room and are particularly desirable for use in the summer home. Photo courtesy Simmons Bed Co.



Possibly I am getting doddering and sentimental, but I have viewed with alarm the passing of the piano from the family living room. Oh I know all about the hideous "uprights" and what they did to our pet decorative schemes—but here's the solution if ever there was one, a Spinet Grand, made by Mathushek. Possessing all the tonal qualities of a fine piano, it adapts itself perfectly to the small home. Illustrated is their Early American design, obtainable in brown or red mahogany, maple, walnut, or ebony finish. They also make a Duncan Phyfe, Spanish, and late Jacobean design.

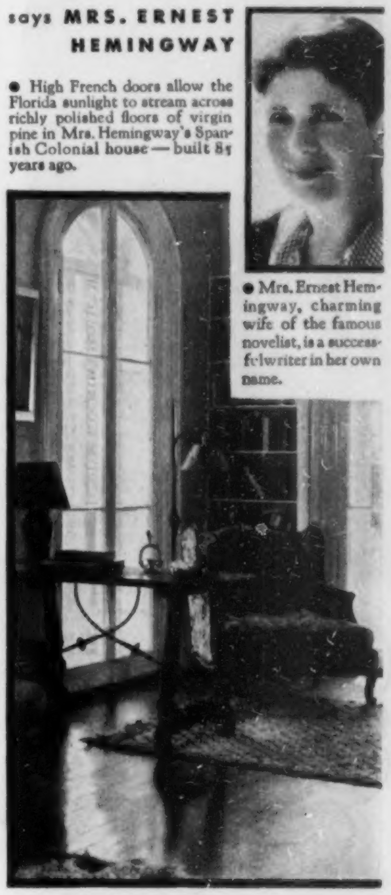
You may be smarter than I and already have purchased the jolly whistling tea kettle below, but I just got mine and do we like it! Of shiny chromium finish, with a quick heating copper bottom, it starts a-whistling when it thinks it's hot enough, and should you refuse its merry warning, pop goes the cover off the spout. Made by the West Bend Aluminum Co.

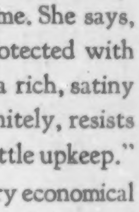
It seems that even the old black furnace and pipes can be shiny and bright—and be more efficient, too, for with aluminum paint one not only improves their appearance but helps insulate the furnace walls. Because of the hiding properties of this metallic paint, a single coat will usually do the work. Photo courtesy the Aluminum Co. of America.

Immediately I saw this new Celotex panelling, above, I thought of the many summer homes and camps to be benefited by its decorativeness as well as utility. Made of Celotex Building Board, paneled with Celotex moulding, or grooved, decorative stencils make it a complete wall finish.

At left, a stunning new cocktail set made by The Chase Copper & Brass people. Tray, cups, and shaker of chromium finish, the shaker decorated with bands of black enamel. A gift suggestion for the fall bride who looks upon a cocktail set as part of the necessary equipment for setting up house! Directly below, you see a surprise package for your ice box, a little device which traps odors and prevents food-tainting. Gas masks during the war contained some of the same materials used in Cleanaire. Sells for around 60c, keeps 5 cubic feet of ice box good for three months.

And at your right, Philadelphia's first residence to be completely air conditioned by gas. The house itself is constructed of native stone, has ten rooms and attached two-car garage. Cooled, heated and completely served by gas. A special low gas rate for summer cooling of 50 cents per thousand cubic feet guarantees year-round comfort in this one city, at least! Sponsored by the Philadelphia Gas Works.





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● Mrs. Ernest Hemingway, charming wife of the famous novelist, is a successful writer in her own name.

● There are no disfiguring signs of wear to mar the beauty of floors or furniture in Mrs. Hemingway's interesting Key West home. She says, "All my things are protected with genuine wax. It gives a rich, satiny polish that lasts indefinitely, resists dirt and requires very little upkeep."

Johnson's Wax is very economical to use. It cleans as it polishes and gives lasting beauty to floors, linoleum, furniture and woodwork.

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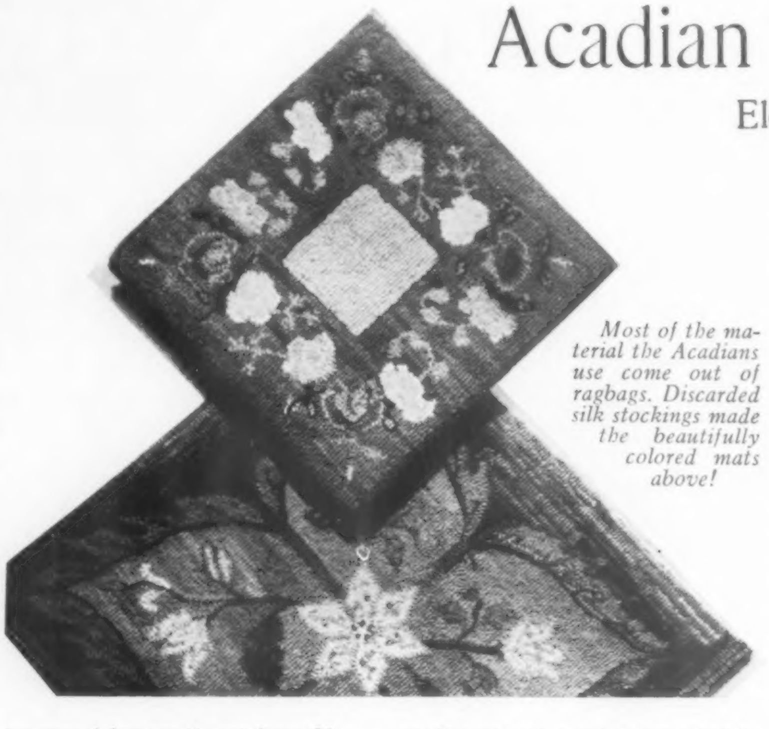
Acadian Handicrafts

Eloise Steele



Most of the material the Acadians use come out of ragbags. Discarded silk stockings made the beautifully colored mats above!

If you drive southeast from Yarmouth, Nova Scotia, by the Provincial Highway you skirt a shore deeply scalloped by bays and promontories; you cross the Tousquet River, pass the lovely Tousquit Islands, pass the Argyles—more islands—and arrive at Pubnico Head—still more islands.

All that region was comprised in the only Acadian Barony of history—founded in 1633 by Governor La Tour for his Lieutenant-Governor Phillipe D'Entremont who had sailed into the harbor two years before and established his feudal manoir somewhere on the East Shore. The third and last Baron, was a victim of the Acadian Expulsion and died in miserable poverty at Walpole, Massachusetts, while his family and kinsmen were scattered about the settlements of Massachusetts from the seacoast to the Berkshires. At the end of ten years the government at Halifax awoke to the mistake they had made in turning out the Acadians who alone knew how to build the necessary dykes and to chart the fishing grounds in that death-dealing coast, and such Acadians who wished to return were welcomed back to Nova Scotia. But the only ones who found their old homesteads open to them were the group from Pubnico.

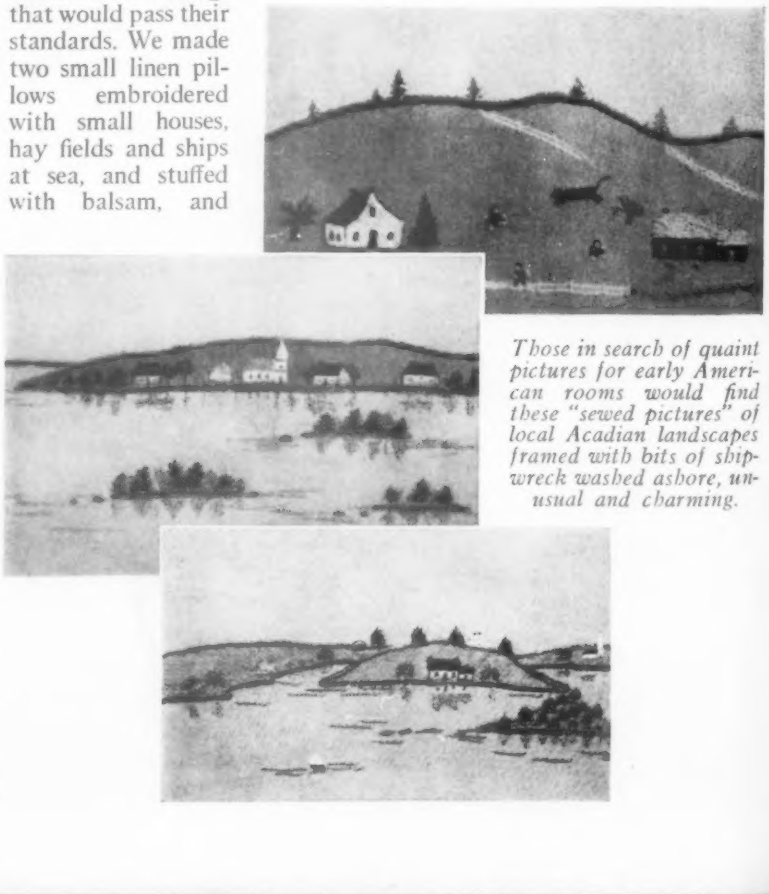
For one hundred years they prospered; they put up large houses for their large families, and sent their children away to be educated; they built, commanded and sailed their ships into every port in the world. They were a people pious and peaceable, forgetting old wrongs, and overlooking neighborly rudenesses.

But with the Confederation of Canadian Provinces—about 1871—Nova Scotia fell upon evil days, and the Pubnico Acadians with the rest; the more so because they are by nature a maritime people. Their land is worthless for farming, their timber had gone into wooden ships now superseded by steel, refrigeration had destroyed the great salt fish industry, and within the last few years the United States Immigration Regulations have closed Massachusetts to the young Acadians who by the hundreds have found work there, and dutifully sent home their share toward the support of a more or less dependent family.

Out of the counsels of despair was begun our tiny Industry. Two winters near Montreal had acquainted me with the Canadian Handicraft Guild—a subsidized Middleman for handwork in the Provinces. I proposed to four girls that we try to make some things that would pass their standards. We made two small linen pillows embroidered with small houses, hay fields and ships at sea, and stuffed with balsam, and two boxed cushions appliquéd with flowers and birds made from bits of antique prints found in attics and old sea-chests. From Headquarters we received encouragement, and "Mon Gosh, quel miracle!" a check. That was late in the summer. During the fall the girls sent more. The balsam pillows went especially well, and one was actually sent to King George himself. The next year we made appliquéd and quilted bedspreads, and sold them; exhibited at Montreal and took a prize.

Two sisters among us inherited a small shop on the highroad, where their father had worked. We moved into that, and hung out a modest sign—too modest, we have been told—"Acadian Handicrafts."

Most of the material we use comes out of ragbags. Old potato sacks are hooked with old stockings to make rugs; scraps of print and silk make flowers on bed quilts and pillows; bits of wrecks long since washed ashore and cherished make frames for our renowned "sewed pictures" of local landscapes which we make on linen. Cigar and strawberry boxes appear in models of our Acadian houses—which may be opened to reveal cigarettes or postage stamps—or small sea chests each with its North Star—no sailor will put to sea without a star on his chest.



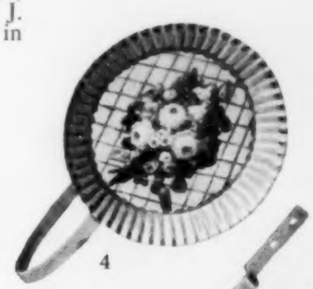
Those in search of quaint pictures for early American rooms would find these "sewed pictures" of local Acadian landscapes framed with bits of shipwreck washed ashore, unusual and charming.

Fixtures for fall draperies

1

Smart and new are these tie-backs for your new fall curtains Number 1 (Judd) is of etched glass; Numbers 2, 3 and 4 painted tole (from W. J. Sloane), and number 5 a severe classic design in brass finish, from H. L. Judd.

2

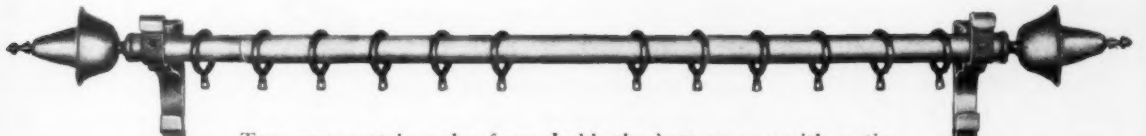


4

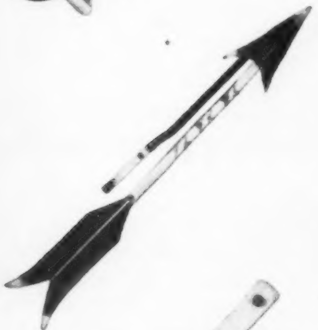
Here is something quite new and different in tie-backs, adapted from the classic Acanthus leaf design, suitable for formal, heavy draperies. From W. J. Sloane.

3

5



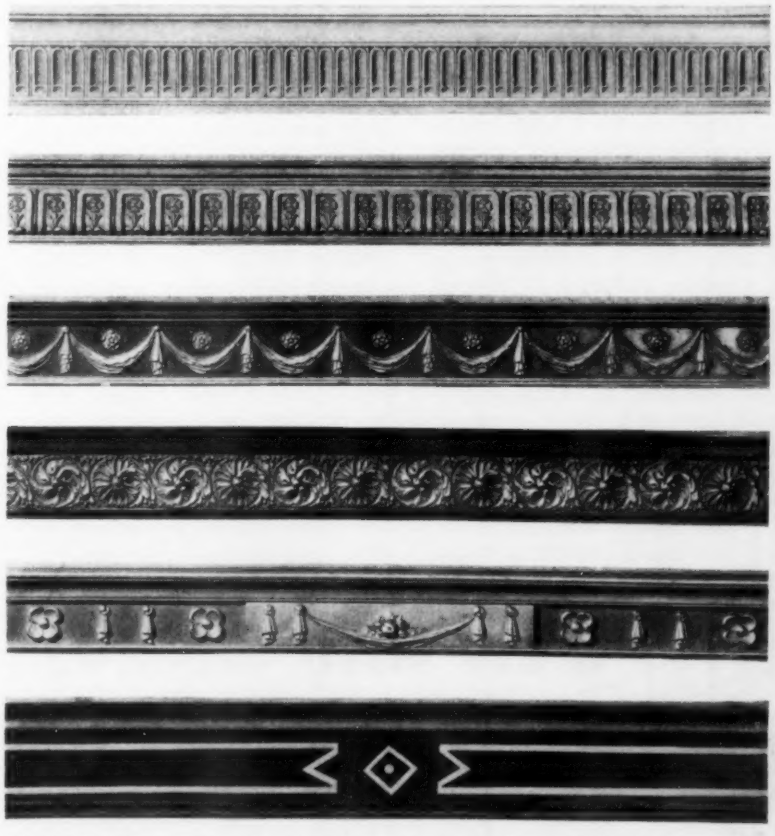
Two new curtain poles from Judd, the bottom one with a tie-back to match. Both come in standard lengths and are obtainable in all good department stores.



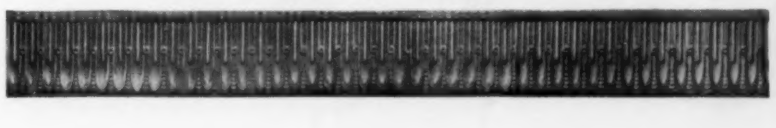
7

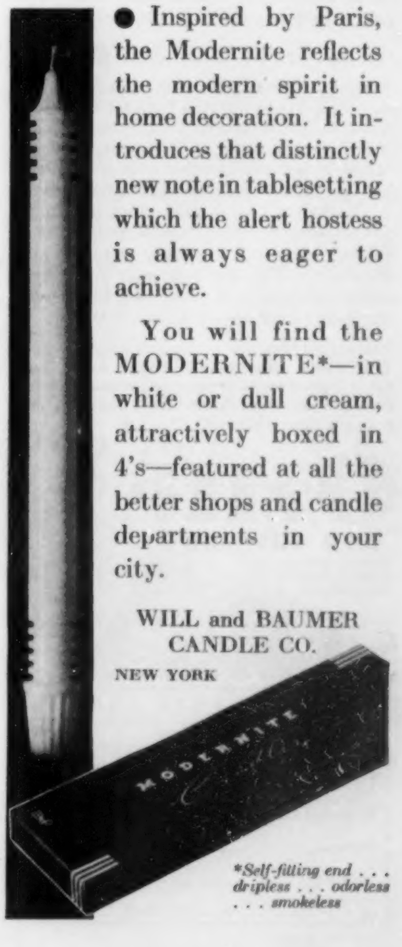
8

Numbers 7 and 8 are tie-backs adapted from the Directoire and XVI Century, from W. J. Sloane. The cornice board at right is a new design from H. L. Judd.



Six interesting cornice boards of carved woods, from F. & J. Newcombe Mfg. Co. Here are designs suitable for almost any type of room and harmonious with any type of drapery materials.





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Some stores may offer you imitations. But don't be talked out of Ozite's 3 exclusive features (protected by patents) that imitators can only envy: 1 *"Ozonizing"* which removes the musty odor that makes bargain pads so objectionable on damp days. 2. *Mothproofing* that *kills* moth larvae. 3. *Spring-felted* construction that has special adhesive center for greater strength and durability. Tell the salesman you won't accept imitations. Get *genuine* Ozite with its GUARANTEE OF SATISFACTION.

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When they leave the nursery

[*Continued from page 210*]

cupboard space so that there will be no quarrelling over possessions. While children are still young, the cupboards serve as repositories for dolls, trains, doll clothes, and all the other paraphernalia of childhood which clutters up a room if there is no place to store it. When the children grow older, the paint box, the mechanical drawing implements, the work basket, and the baseball bat will find an inconspicuous resting place behind cupboard doors. Like the closet, the interior of cupboards is considerably brightened and made more attractive, if it is painted in a bright color.

The draperies and bed coverings for the child's room must withstand frequent washing and much wear. Many busy mothers have found that denim, piqué, or gingham make the most practical bed and slip covers. They wear under any treatment and may be sent to the laundry.

The ever-lovely chintz is both practical and beautiful for the child's bedroom. There are many unusual designs which are appropriate for children and yet get miles away from the stereotyped Mother Goose figures that decorated the nursery chintzes a few years back. Now, designs based on maps, historic scenes, smart versions of Aesop's fables, boats, railroad trains, and coaches are the order, and these hold endless interest for children of all ages as well as grown-ups.

Sateen and monkscloth make practical bed coverings and draperies for the children's room if a plain material is desired, while the ever-popular candlewick bed spreads find a permanent place in the Colonial room because of their appropriateness and their washable qualities. Even for the little girl's room, these materials are more suitable than fussy, filmy ones or elaborate silken ones. Girls seldom take much interest in daintiness before they reach the advanced ages of fifteen or sixteen. But, for the mother who feels impelled to dress her daughter's room up, there are the ever-acceptable dotted Swiss, organdy, voile, or chintz in dainty flowered patterns.

In the child's well-decorated bedroom which I have mentioned above, unbleached muslin had been dyed to match the dark blue-green woodwork and bound with a dull burnt orange tape. The curtains were of grayed, burnt orange, unbleached muslin hung in tailored folds. The rugs were of linen, a darker henna than the floor. There had been much debate whether to use linen or rag rugs, since they can both be washed. It is generally thought that simple rugs of this type are most suitable for children, although plain chenille rugs have their place in the more formal room, as have those delightful hooked rugs in the child's Colonial bedroom. A good rug cushion should always be placed beneath small rugs to prevent them from slipping under foot and causing a nasty fall. These cushions will also save much wear and tear.

Accessories for the children's room may include a variety of things, but the number should be limited. Old maps make a charming decoration for the walls. They can be mounted and shellacked. Globes, too, are useful and attractive, while ship models and stage-coach models make appropriate *objets d'art* for the older children. Lamps should, first of all, be designed to furnish a maximum of light, with beauty a secondary consideration.

And last of all, fresh flowers, which are so vital a part of interior decoration, should express the freshness and gaiety of life in every child's bedroom. That gracious art of selecting and arranging flowers may be taught young people early, and what better place to learn it than in the decoration of their own rooms. Old-fashioned flowers for the Colonial room, cactus for the modern one, roses for the pretty girl's room, and so on may be chosen. While boys often scorn flowers, there are many decorative plants that they can learn to grow and care for, developing their aesthetic appreciation in the placing and selecting of them.

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THE AMERICAN HOME
GARDEN CITY, N. Y.

For the home craftsman

I. *Tools—their arrangement and care*

William Longyear

Every home should have a few good tools carefully arranged. Too frequently we find chisels and other cutting edges tossed in a box with hammers, nails, and odds and ends. Even if used infrequently tools should have their place where they may always be found ready for use.

The illustration suggests a practical assortment. Add to these a small plane, a rasp, files, and a few incidentals and you are prepared to do almost any sort of household repair job.

We suggest an easily constructed work bench in a corner of the cellar and a supplementary carry-box with a half dozen tools for minor repair jobs on location. The bench should be about six feet long, three feet wide, and from thirty to thirty-six inches high. Planking of fairly hard wood two inches thick forms the top. The legs and cross pieces should be of 2 x 4, while the cross bracing may be of 1 x 6 boards. Notice the construction as illustrated, especially the cross bracing which prevents the bench from giving under pressure. Drawers are handy but not necessary. If old used drawers may be found they will be useful. Also notice the shelf built above the bench against the back board. This shelf which should be about ten inches wide will prove most useful as a place for glass jars of screws, nails, and small tools. Mayonnaise jars all the same size are excellent as their contents may be seen readily.

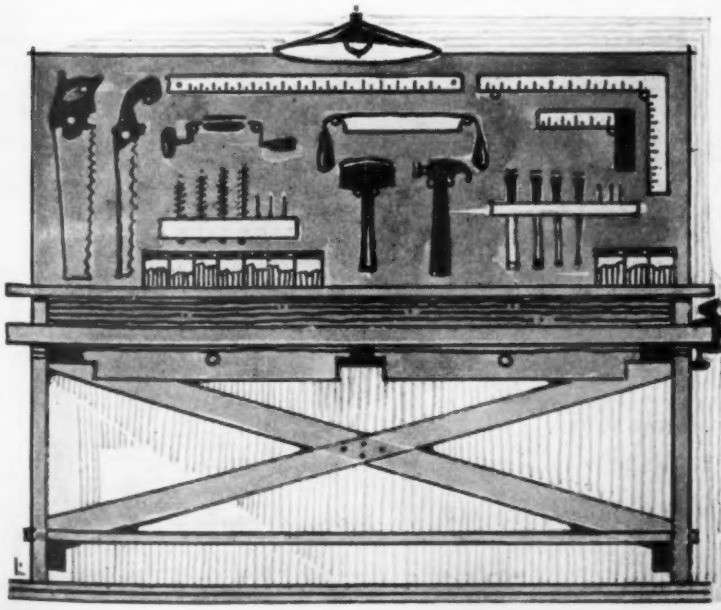
The back board should be the length of the bench and about head high. It may be constructed of one sheet of ply wood or of one-inch boards. Lay your tools out on the bench in the same arrangement as they will be on the back board. It will be well to make an inventory of them and complete the set to preclude having to rearrange the whole group later. Bits, chisels, screwdriver, etc., are held in holes bored in strips attached to the back board as illustrated. Place the most used tools such as the hammer in the handiest position near the right hand. Ten-penny nails driven into the back boards will support the tools. After all tools are in place on the back board trace around each one with a carpenter's pencil or black wax crayon. This shows at a glance where each belongs. Kitchen cutlery boxes, with the partitions, commonly sold in ten-cent stores, make excellent nail boxes.

Lighting a work bench is extremely important, especially as it is likely to be in the cellar. A large shallow bright tin reflector, as shown, may be made and hung over the bulb. An extension cord should bring this light directly over the bench and a little to the back of the center so the worker will not create a shadow.

We have found from experience that a small carry-box containing a hammer, screwdriver, pliers, screws, nails, tacks, tire tape, and glue is most useful. This may readily be carried to the location of the loose door knob or the broken hinge.

To keep the tools sharp a good oil stone will be needed. They must be rubbed off occasionally with an oily rag to prevent rusting. Good tools carefully kept do any job in "jig" time. They make wood working a pleasure.

In future issues of The American Home we shall suggest useful things to make.



Residence of A. Lyman, Esq., at Bellport, Long Island. Shingles painted with Cabot's DOUBLE-WHITE Collopakes, trim with Cabot's Green Gloss Collopakes.

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Don't buy blankets by the pound

[*Continued from page 232*]

tucking in at the foot. These figures are for the average person.

To get down to actual sizes for various types of beds, suppose you are buying a blanket for a single or twin bed. Most beds of this style are 42" x 75", calling for a covering 60" x 84".

Three-quarter beds are usually 48 inches wide. For these, the blankets should be 66" x 84". Double beds, which ordinarily are 54 inches wide, need blankets 72" x 84", for supreme comfort. And if you should happen to own one of those mammoth foreign beds, around five feet wide and much longer than the domestic ones, you'll want blankets at least 80" x 90". You can get them as large as 90" x 108".

Going to the other extreme—the baby's crib—standard sizes in blankets run from 32" x 42", to 48" x 66".

Keeping track of these measurements will simplify your blanket buying and smooth the way to restful sleep.

Advice about color is needless, since the range is so wide that it is easy to suit all tastes. Styles change from year to year, of course, and certain colors supplant others in popular favor. One manufacturer tells me, for instance, that at present orchid is his best seller. He mentioned also that the reversible, two-tone blanket, once much in vogue, is seldom called for now.

But the main thing to consider when the color question comes up is the permanency of the dyes—a problem which brings us back again to the reliability of quality brands. Buying a good make is the best way to insure the fastness of the color against lights and washing.

Helen B. Ames
On washing woolens

[*Continued from page 233*]

the same. If you expect your rabbit's wool underwear, your sports sweaters and hose, and the children's mittens and scarfs, to stay fluffy and warm, you must watch the temperature of the water in which they are washed and see that they are properly handled. When drying woolen hose, results will be better if wooden or wire forms are used. Then the stockings can be stretched back to the right size. These forms may be bought at most department stores, or can be cut from cardboard.

If you're washing a sweater, take note of the measurements before you start. Make a record of the sleeve-length, the bust measure, the dimensions from neck to lower edge, the number of inches from armhole to the bottom of the garment, and any other proportion which might spoil the fit if it shrunk or stretched. Be careful not to let the sweater drag when you take it out of the water. Lift it out *en masse*, squeeze out the excess water without twisting the material, and roll the article between towels, making sure that two surfaces of the sweater do not come together. After a few minutes, unroll it and spread it flat so it can be easily shaped and will dry without sagging. Stuffing the sleeves with cheesecloth, or some other soft, absorbent cloth, will aid in the shaping and hasten the drying.

Now that household woolens are so decorative, and wool garments are so dainty, washing them is far more interesting than it used to be. Bedclothing that is part of a room color scheme, takes the dullness out of laundering by shedding a little glamour.

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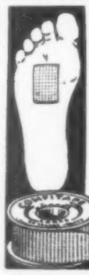

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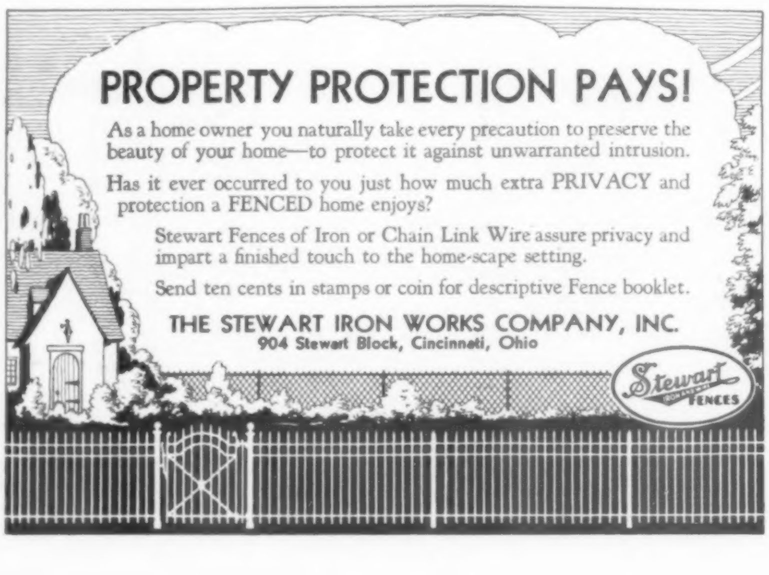

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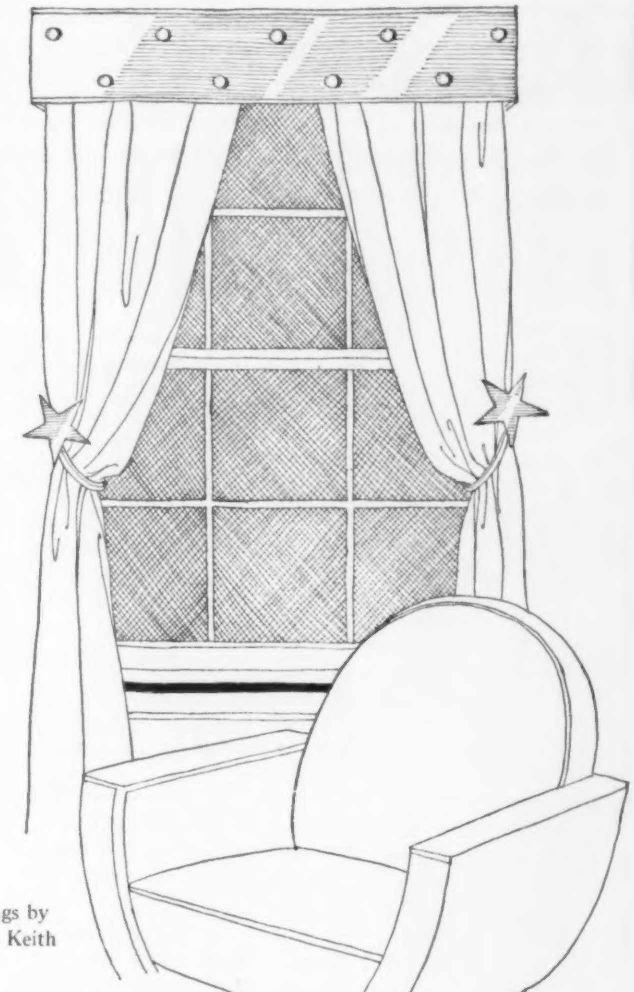
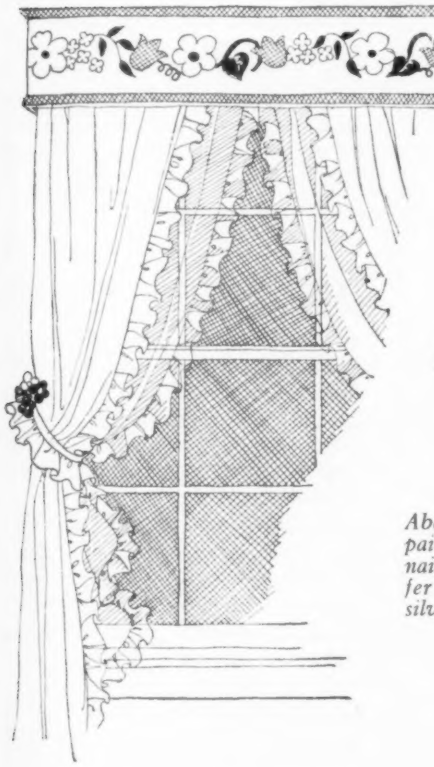
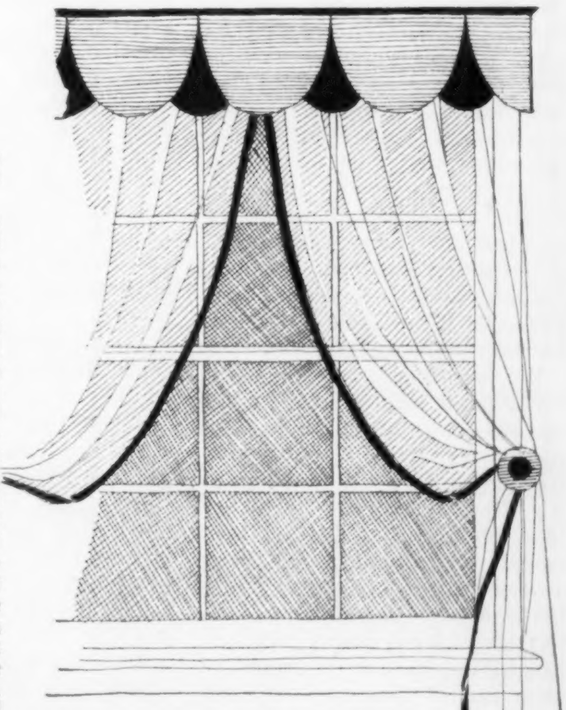
A. Louise Fillebrown





Drawings by
Mildred Keith

Above: For a modern room paint a valance board with silver paint or cover it with aluminum leaf: stud with large metal nailheads. You can get these at any upholsterers', and I prefer them with an antique finish so they show more against the silver background. With this use star shaped pewter tiebacks



I am showing three valance boards that I have made and found satisfactory. The first one is on a thin wood foundation. The top is a three-inch board cut two inches longer than the over all width of your window casing. To this nail a broad flat piece of thin wood, and close the ends with the same material. This may be decorated in many ways, but the foundation is usually the same. The finished valance is nailed through the top board to the casement, or if you prefer, you may fasten it with small metal "L" braces screwing them into the window casement, as you would to hold a shelf. These leave less mark on the woodwork than nails.

The design above is for a dainty bedroom or child's room. The wood base is painted a soft green using flat wall paint. Two or even three coats will be necessary to give the proper finish. Buy one roll of a "cut-out" floral wallpaper border. Cut this away from its finishing band so you have only the design, and glue it to the valance. After it is fully dry varnish it with natural varnish, and it will give it a yellowish antique finish. If you do not want this yellow cast, use clear white varnish. I used as a finish for the organdy tiebacks which came with the curtains a ten-cent bunch of artificial flowers in the colors found in the border.

With this design at right you will need the help of a jig-saw. Ask a carpenter to cut your thin wood front into a scalloped edge, according to a pattern. Then draw on the board the complete scallop, ending it at the top of the board as shown in the drawing. Paint the two sets of scallops in different colors with flat paint, and edge the outer row with a tiny line of black or a darker shade of its own color. The tiebacks should be made of a circular piece of wood painted to match the valance board.

This type of valance is particularly good in a small room where overdraperies make the room stuffy, yet somehow needs a finishing touch.

If I can help you with color schemes, suggest materials or help in any other way, do not hesitate to call on me. Feel free to use us as often as you have occasion to. We are here to serve!

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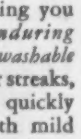

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[*Continued from page 241*]

tablespoonful flour; mix till nice and brown. Now dump in two pounds of rump roast, cut into hunks about the size of pigeon's eggs; stir round and round till meat is well browned; cover with liquor off celery tops that have been boiled; clap on a lid and let nature take her course for two hours, over a slow fire.

Now get your rice ready. Boil two cupfuls of rice for 10 minutes in water that covers it good and plenty. Remove from stove; drain, and then put under the hot water faucet so that the hot water can wash the grains free of that artificial gloss with which they are covered and also to wash out some of the excessive starch. Put back on fire with more hot water and salt to taste; cook till light and fluffy with each grain standing out by itself.

Season up your meat mixture with salt and pepper to taste and let it cook down in its own good, brown juice, made thick with the tablespoonful of flour.

Serve a big helping of rice and slather your meat and gravy on top; get the folks to the table so they can enjoy this while it is hot. Good? I *mean* good!

E. H. Lott, Baton Rouge, La.

Mulligan à la Susky

During the World War I was a member of the Black Gang on the transport U. S. S. Susquehanna. Once in a while during the night watches when we were in port and had little to do, the gang would get together and decide to make a mulligan. A raiding party would go up on top side to beg, borrow, or steal the necessary supplies. Four things we had to have. Corn beef, potatoes, onions, and tomatoes. To this were added canned peas and corn if we could get them, but they were not necessary.

We would get an old crate, break it up, and build a fire on the steel floor plates in the fire room. Over this we placed a large pan partly filled with water into which was placed about a dozen large potatoes and three or four onions, both sliced. When these were thoroughly cooked we added the corn beef (one of those large tins, about ten pounds I imagine) broken up into small pieces, a large can of tomatoes, salt and pepper, and the peas and corn if we had them. Leave over the fire, stirring constantly until the whole is good and hot. Serve hot as sandwiches using a good thick layer of the mulligan. We were frequently short of bread so served it as a thick layer on a single slice. I imagine it would be good served as a regular meat dish, but we had no dishes, knives, or forks, so served it on slices of bread, and had no dishes to wash when we were through.

Burton Leavens,
Sheboygan Falls, Wis.

Corn Pone Glorioso

This recipe was much like one of those runaway marriages about which so many parents raise a devil of a row only to find out the "mistake" was a success. I made this corn bread this way because I had no recipe, my wife was away, I had ham for dinner and had to have cornbread! So I put in all the best things I could remember smelling in her corn bread and lo, go thou and do likewise for it's grand eatin'.

1 cupful corn meal
1 cupful flour
2 eggs
½ cupful shortening (bacon fat)
2 tablespoonfuls sugar
1 teaspoonful salt
4 teaspoonfuls baking powder
½ green pepper
½ cupful cheese
¼ cupful pimento
Milk to mix

I just dumped all dry ingredients in a bowl and mixed well and then added the wet ones. But if you want to play according to Hoyle I suppose you should sift everything together twice and then "add-the-dry-to-the-beaten-eggs-alternating-with-the-milk." Nevertheless, my bread came out fine and the only suggestion I make is to mince the green pepper and cheese and pimento pretty small. If you like cheese, double the amount. I like a good snippy strong cheese myself or one of those tart package cheeses. And if you have any ham left from this meal, chop it up fine and make this cornbread the next day and throw in the left-over ham too. Now there *is* a cornbread! All you need with this is a cuppacoffee and you have a *meal!*

Charles M. Stevenson,
Menlo Park, Calif.

Grub-Stake à la High School

I'm not quite 17, a student at John R. Buchtel High School, Akron, Ohio, but I hope I am eligible to enter this contest—because I need that two bucks. I don't like to cook, too much bother, and it looks sissy to me. Anyhow men can't cook like women—especially like my mother. She is *some* cook, too fussy though, about balanced meals, bit off I think on the spatula-measuring cups, and such, but she *can* cook. I came in earlier from a little hiking trip last Saturday, had my pal Russel with me and we were starved, mother out with her themometer as usual, (she was a nurse and the neighbors are always sending for her). Well! Here is the "grub-stake" I fixed for us.

12 weiners, roasted in a wire corn popper over the hot plate in the basement (that grease on the stove would have ruined me), 1 can tomato soup, 1 can pork and beans, 1 can corn. When the beans and corn had been heated in a kettle of boiling water, and the weiners cracked open and crisp. I poured the tomato soup with a hunk of butter in it, over the weiners. We have some plates with three sections; in one section went the weiners, in one the corn, and the other the beans. I cut two hunks out of a new cabbage, sprinkled salt, pepper, and sugar, then doused it in vinegar. It was good, too. Bread and butter and a quart of milk completed the meal. We ate it all!

Nothing sensational or particularly original about my grub, but it was good and pretty well balanced, don't you think?

Jimmy Blake, Akron, Ohio.

Believe It or Not Muffins

My wife has been an office employee most of the time since our marriage, and in the intervals when we could not afford a cook (this being one of said intervals), or wearied of restaurant fare, it fell to my lot as well as hers to juggle pots and pans and victuals as best I could.

So, every now and then I burst out with some rare and unexpected eatable. To me, there is nothing quite so tasteless and unsatisfying as stewed, canned corn, and finding corn fritters too heavy and rich, I one day evolved (if that's the word) a concoction somewhat between a biscuit and a fried egg-towit:

Beat two eggs (and how I do beat) in dish, bowl, or what have you. Stir in an ordinary sized can of corn and add a couple tablespoonfuls of melted lard. Through the flour sifter put 1 cupful flour, ½ teaspoonful salt, 2 teaspoonfuls baking powder, and 1 tablespoonful sugar—these proportions having been worked out by me after great deliberation. (A woman would probably put these dry things through the sifter two or three times, but I think once sufficient.) Add sifted flour, etc., to beaten egg mixture, and bake in gem tins some twenty minutes, in what I would term a pretty hot oven. (The doodad on the stove with a lot of figures on it looks too complicated so I've never tried it).

Try these some day—at least they can't hurt you—and see what fun it is to have advanced beyond the "coffee, bacon, ham and egg state."

W. M. Haigler,
Wichita Falls, Texas.

[*Please turn to page 262*]

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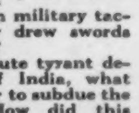

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Old English Cottage Tulips—27 for $1.00; 100 for $3.75; 200 for $6.50.
Favorite Daffodils—22 for $1.00; 100 for $4.50; 200 for $8.00.
Select Hyacinths—14 for $1.00; 100 for $7.00; 200 for $13.00.
Large Flowered Crocus—57 for $1.00; 100 for $1.75; 200 for $3.00.

Any THREE of the above $1.00 offers, or three of any one of the $1.00 offers, for $2.75.

ALL SIX $1.00 offers, or any combination of six $1.00 offers, for $5.00.

Special Color Collections of Giant Tulips

The finest named varieties, each bagged and labeled separately, selected to give you the best separate colors.

40 Giant Darwin Tulips, 8 each of 5 colors—pink, orange, scarlet, violet, lavender $2.00
40 Giant Breeder Tulips, 8 each of 5 colors—apricot, golden-brown, orange, purple, red .. $2.00
40 Giant Cottage Tulips, 8 each of 5 colors—rose, yellow, orange-scarlet, salmon, coral-pink $2.00
32 Gorgeous Parrot Tulips, 8 each of 4 best giant Parrot Tulips, including the famous Fantasy $2.00

Any THREE of the above $2.00 Collections or three of any one collection, for only $5.00.

Giant Trumpet Daffodil Collections

A special collection of six of the loveliest varieties. Includes **Golden Spur**, deep yellow; **King Alfred**, giant yellow; **Mad. de Graaff**, popular white; **Mrs. E. H. Krelage**, giant ivory-white; **Olympia**, deep primrose and yellow; **Spring Glory**, white and chrome-yellow bicolor.

24 Choice Bulbs—4 each of these 6 varieties, all labeled, for only $2.25.
48 Choice Bulbs—8 each of these 6 varieties, all labeled, for only $4.00.

Burpee's Giant Flowered Hyacinths

The finest named varieties, mammoth size bulbs, selected from the following separate colors:
white, dark blue, light blue, rose, scarlet.
20 choicest bulbs, 4 each of above 5 colors. $2.50
40 choicest bulbs, 8 each of above 5 colors. $4.50

75 Grape Hyacinths $1.50

Exquisite little spikes of bell-like flowers very early in the Spring. 25 each, white, light blue, and clear blue—75 bulbs for $1.50.

All bulbs are sent postpaid.

Burpee's Bulb Book Free

Greatest guide to Fall planting. Tells all about best Tulips, Daffodils, Hyacinths, Crocus, Lilies, Iris, Peonies, and other bulbs, roots, shrubs, perennials, etc. Write today for your free Bulb Book. A postcard will do.

W. ATLEE BURPEE CO.
340 Burpee Bldg. Philadelphia

Burpee's Bulbs Are Guaranteed

Garden facts and fancies

Leonard Barron

Then the devastating black-spot had almost killed the Roses by mid-summer, proper sprayings with fungicides and feeding restored vigor with full bloom in fall. These photographs show identical plant—in July a wreck, in September giving gorgeous bloom

Although too late for any effective control this season I have something to say as a result of some coöperative work with Dr. Robert T. Glasgow, New York State Entomologist, about a thoroughly efficient control of the juniper web-worm which seemingly was making it almost impossible in many places to maintain beautiful blue Meyer Juniper for example. In the Country Life Press gardens, these and columnar Chinese Junipers were badly attacked. They appeared to be beyond redemption.

Our gardens were used as an experimental ground, with a result that a mixture of rotenone as a stomach poison, pyrethrum as a contact poison, and miscible pine oil as a carrier was found to give absolute control. This is not only an effective spray but also a pleasant one. Here is something that gives contact and stomach poisons without any disfiguring of the plant, and, withal, the pine oil is delightfully fragrant, the mixture being an effective poison spray that is really pleasant during and after use. That is a big remove from the time when it was subconsciously felt that anything to be effective had also to be offensive.

Much can be said about the new deal in protective sprays, using preparations that are entirely inoffensive either to the eye or to the nose. There are numerous proprietary preparations of this sort now on the market, combining the essential elements. Evergreen, Derrisol, Seagreen, Rotecide, Awinc, and Red Arrow, are examples. Disfiguring sprays are passé in the field of ornamentals.

In attacking insects that make webs it is probably desirable to increase the percentage of pine oil; at least that was our experience, and it is easily done; but for lice and a multitude of just ordinary pests non-oil preparations will suffice. The experiment now conducted for over a year leaves us thoroughly optimistic that a practial remedy is at hand. But more about this in the future.

Roses Revived

The price the gardener pays for Roses—good Roses that is—sometimes seems to be almost too much. Yet the Rose is still the most popular of all flowers. As better Roses come into being, it would seem that more diseases crop up, but that is only an illusion because we are more solicitous about having them really better and keeping them more healthy. There is no question about it but that the way to keep Rose plants healthy is to keep them practically covered with some kind of protection throughout the growing season. The colloidal sulphur and arsenate of lead mixture devised by Dr. Massey has led to better Roses indeed, but there is still more to be done. Roses need feeding, too, and in particular, control of that worst pest of all, black-spot. Mr. Rosenbluth of Pennsylvania, has devised a carefully planned three-purpose spray: an insecticide, a fungicide, and a fertilizer (known as Tri-ogen) and where it has been used conscientiously, even though black-spot has practically defoliated the plants, they have been brought back into vigorous growth and successful flower for the late season.

Encouragement for the Gardener

With improved methods of control through a better understanding of just what is needed, and a more skillful application of the proper remedy at the right time, the gardener today can look forward to a permanent control of the pests that lately seemed to be over-reaching and over-whelming. It was on the theory that plant pests from abroad would be introduced to the destruction of the home product that the now famous Quarantine 37 was instituted some years ago, which, as every gardener knows, reacted in such a way as to exclude from introduction many plant novelties that were exciting attention in Europe. This point of view has been seriously questioned in many places by many authorities. At the convention of the American Association of Nurserymen last July, Dr. Strong, the present administrator of this quarantine, raised a doubt as to whether the objective was really obtained and the whole subject is to be aired at a public hearing at Washington on October 25th.

Columnar Chinese Redcedars (Juniperus chinensis) in the American Home garden and of which we were greatly proud. These were practically destroyed by the juniper web-worm, but proper spraying with a rotenone-base insecticide in May of 1932 was 100% cure. No infestation this year

Dr. Strong practically intimated that a more liberal international interchange might not be a bad thing. And so we may be getting a new deal here too.

CONFERENCE ON PLANT QUARANTINE

Called to "reëxamine the underlying principles involved in the interpretation and enforcement" of the Nursery Stock, Plant, and Seed Quarantine No. 37, a public conference will be held at 10 A.M., October 25 by the Bureau of Plant Quarantine, U. S. Department of Agriculture. Dr. Strong indicates that the Department now is ready to give serious consideration to modification and liberalization of this regulation.

In a recent statement Dr. Strong said: "After a careful and extended study of this whole problem, I find myself seriously questioning the need for, and the justice of the procedure we are following. Inspection methods have been greatly improved and our scientific knowledge of foreign pests and diseases has increased. I feel that greater confidence can be placed in the efficacy of inspection of plant material at the time of arrival." In the formal announcement of the conference Dr. Strong throws open the door for discussion of all questions pertaining to this quarantine and mentions specific subjects for consideration.

Under the present regulations the bureau in exercising its authority to prohibit entry of plants under permit, has given consideration to the availability of supplies of plants already in the country. The conference will consider whether or not the bureau should continue to exclude certain varieties of plants on the ground that an adequate supply exists.

There have been limitations on the number of plants which might be admitted. The conference will consider whether specific limits should be maintained or whether there should be merely a general limitation which would depend on the facilities for adequate inspection of imported plant material.

Quarantine 37, as the bureau has been administering it, has made distinctions between various classes of importers. Scientific and educational institutions, for example, could obtain permits for importations under suitable safeguards of plants they desired, and commercial propagators of plants could import specified quantities of certain plants for propagation and for sale after propagation. The individual private gardener found it virtually impossible to import plants. The conference will consider whether or not the bureau shall continue to consider these horticultural qualifications in issuing permits.

The regulations have provided that importers must not market certain kinds of plants for two or more years after they have been introduced. The object of this has been to allow time for development of plant or insect pests while the stock is maintained under frequent inspection. The conference will consider whether this is now essential.

PEACH TREE BORER SUCCUMBS TO P. D. B.

Detailed directions for gassing the peach tree borer with "P.D.B.," otherwise known by the high-sounding name of "paradichlorobenzene," are contained in a statement prepared by Dr. D. M. Daniel, entomologist at the State Experiment Station at Geneva, N. Y. "The use of P.D.B. is the most practical and effective treatment for the peach tree borer; but if the treatment is to be efficient without injury to the tree, certain details must be closely observed," says Dr. Daniel.

For best results, the treatment should be made in the fall before low temperatures prevail. It is also regarded as inadvisable to treat trees less than 3 years of age because of danger of injuring the tree. In small trees, the borers can be readily detected and removed with a sharp knife, it is said. This should be done in the late fall or early spring.

The material kills the borers by suffocation with poisonous fumes. Too much gas is harmful to the trees, while too little will not reach all of the borers.

PESTS AGAIN!

That plant pests have waves of intensity and recession seems quite clear. The Japanese beetle has been most devastating and it still marches onward despite all the efforts of control and suppression, but in the interior of infested areas the intensity of the infestation seems to be growing less. It is in the new territory that the effects are most seriously felt, perhaps because natural enemies do not learn quickly enough to adapt themselves to the new arrival.

Let us recall in evidence the devastations of the San Jose scale, the Colorado potato beetle, and the chinch bug or even the English sparrow. We still have them! yes, but we have learned to live with them, and they are not so bad after all. Nature, somehow or other, ultimately seems to find a balance after the first violence. There is hope that it may be so even in the case of the Chestnut disease. Already we have had reports from isolated spots of second growth Chestnuts that have actually borne fruit, and I have seen this year in New York, Pennsylvania, and New Jersey splendid new growth of Chestnuts. The gardener must ever be an optimist, and in the long run perhaps he will find the vagaries of weather are even more serious than specific diseases. Two or three weeks of drought, and a day or two of unprecedented heat spread tremendous havoc among many ornamentals. During the first week of August in particular in our own gardens Spruces had the foliage completely destroyed by the sun heat on southern exposures.

ARE YOU GETTING YOUR REMINDER?

Each month we prepare a seasonal reminder for gardeners, one for each section of the country. Your name and address on a post card, requesting it, will assure your receiving it each month, so long as you remain a reader of THE AMERICAN HOME. If you have not sent in your request and would like to have it, we shall start this service immediately upon receipt of your card.

Reg. U. S. Pat. Off.

Those Lovely Wild Bulbs

How to Have Them
At Little Cost

RIGHT here at Wayside's suspect there is one of the finest collections to be found. Not just a scattering few of this or that much sought one. But a sufficient supply of practically all of them to prevent disappointments when you order.

These dainty wild bulbs are lovely things most suitable for rock gardens, and woodland planting.

Besides these wild bulbs we have a specially fine lot of all the desirable Dutch bulbs of our own direct importation.

Send for a catalog. It's said to be one of the most complete in America. The prices are best described as being inviting.

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***Owners:* Elmer H. Schults and J. J. Grullemans**
AMERICA'S FINEST PLANTS AND BULBS

NOW! $6.00

For The Famous "DREER DOZEN" Roses!

Th's year's attractive new price gives even greater emphasis than usual to the annual offering of the famous "Dreer Dozen." The collection comprises twelve of the best and most popular Hardy Ever-blooming Hybrid-Tea Roses. All are strong, two-year-old, field-grown dormant plants and are, of course, sold with the Dreer assurance of complete dependability. Included are:

Betty Uprichard, lovely coppery red; *Duchess of Wellington*, large shapely saffron-yellow; *Etoile de Hollande*, the most popular brilliant red; *Margaret McGredy*, rich oriental red; *Miss Rowena Thom*, deep brilliant rose, with golden suffusion; *Mme. Butterfly*, soft pink, tinted yellow at base of petals; *Mme. Jules Bouche*, splendid white; *Mrs. E. P. Thom*, the best yellow; *Mrs. Henry Bowles*, splendid brilliant pink; *Radiance*, popular bright pink; *Red Radiance*, bright cerise-red; *Talisman*, the most popular red and yellow cut-flower variety.

Special Reduced Price for the "DREER DOZEN"

One each of the twelve varieties for $6.00. Dormant plants ready for delivery, free to any point in the United States, late in October or early in November.

Dreer's Autumn Catalog

Send for your free copy now. Contains a complete list of the Bulbs and Plants which should be put into the ground in the fall.

Trade Mark Philadelphia

HENRY A. DREER
Dept. D, 1306 Spring Garden St. Philadelphia, Pa.

DREER'S

PRESTO!

"The Magic of Spring" is in these wonderful SCHLING BULB values. Plant them now and Behold! — your garden next Spring will be full of flowers!

100 DARWIN TULIPS $4.00

Choicest, first size bulbs, sure to bloom. Schling's special mixture of ten of the finest named varieties — *not the ordinary mixture usually sold.*

A $7.00 value for only $4.00 or, if you prefer, 50 bulbs for $2.25

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Six Splendid Collections!

100	DARWIN TULIPS—in 10 named varieties. Immense flowers, May and June	$4.50
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125	LILY TULIPS—in 5 named varieties	8.50
100	BEDDING HYACINTHS —in 4 colors	6.50
24	ROCK GARDEN TULIPS —6 each 4 varieties	2.50

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and don't miss these lovely

500 Heralds of Spring! $12.00

a $16.00 value

100	CROCUS—in 5 named varieties	$3.50
100	SCILLA SIBIRICA (Blue Squills)	3.25
100	GIANT SNOWDROPS	3.75
100	BLUE GRAPE HYACINTHS	2.75
100	CHIONODOXA (Glory of the Snow)	2.75
		16.00

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Daffodils and Narcissi!

Virginia grown—for naturalizing and lawn planting

100 for $ 4.50
1000 for $40.00

Our Old Dominion Collection in choicest mixture of airy and medium Trumpets, short cupped and lovely Poet's varieties. All first quality bulbs grown in Virginia where their culture has flourished since Colonial days. These bulbs being native, are fully acclimatized and none better can be grown anywhere.

Schling's Bulbs

Max Schling Seedsmen, Inc.
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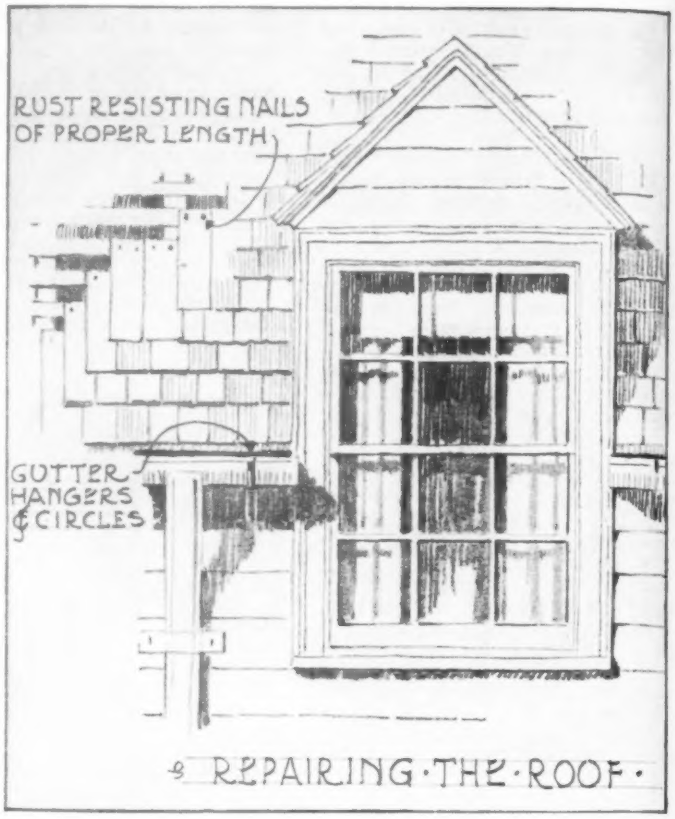
Your house—its care and repair

The care of the house and its upkeep is an ever-important topic to the home owner, and during the last few years it has become vitally so. With this in mind The American Home *is offering a service to present home owners and prospective home owners which is being conducted by a well-known architect, Mr. Jonas Pendlebury. For advice on your problems address Mr. Pendlebury in care of* The American Home, *244 Madison Avenue, New York City, and please be sure to enclose a stamped, addressed envelope for reply*


RUST RESISTING NAILS OF PROPER LENGTH
GUTTER HANGERS & CIRCLES

REPAIRING·THE·ROOF·

REPAIRING THE ROOF

When repairing the wood shingle roof consideration should be given to two details which, to the layman may seem unworthy of consideration, yet they are of extreme importance because they guard against the process of rusting of certain materials which shorten the life of innumerable roofs.

It will be found that most roofs which have stood the test of time better than so many others used copper or zinc-coated nails of proper length. The length of the nail being determined by the thickness of the shingle and should be of such length that the shingle is fastened securely to the roof.

The other detail is in connection with the gutters. The type of hanger and circle used should be of copper. For some reason or other so many good copper gutters are supported upon hangers and circles made of material which after a short time of exposure begin to rust, consequently breaking away from the roof long before the copper gutters need replacing. Providing these copper nails of proper length and the copper hangers and circles adds to the cost of the work but in the long run it actually means economy.

DAMPPROOFING INTERIOR BRICK WALLS

I am interested in building a brick house and wish to know if it is considered advisable to plaster directly on the inside of the brickwork or should the walls be furred?

Brick walls are porous and to apply gypsum plaster directly to the inside surface is simply inviting future trouble. The penetration of dampness will soon disfigure the walls and be a source of continual despair. First of all the inside surface of the brickwork should be covered with a dampproofing product. Then furring should be placed, either furring lath or studding. Finally, lath and plaster are applied and, given a good plastering job, the walls may be decorated without fear of the effects of dampness.

HEATING THE CELLARLESS HOUSE

What types of heating are available for the cellarless house, when the heater room is not more than one step below the level of the main floor and no pit is used for any part of the system? Can the hot air type be used, registers being located just below the ceiling on the main floor. If steam, vapor, or hot water systems are practical, what equipment changes must be made over the ordinary cellar installation?

Hot water, steam, vapor, or warm air heating systems may be used with the cellarless house. The warm air system may be either gravity or forced circulation. With the gravity type, the registers supplying heat for the first floor must, necessarily, be placed near the ceiling. This method differs from the forced circulation type in that respect. It has, however, been found to give satisfactory results. With forced circulation the registers are generally placed in the first floor or in the wall near the baseboard. The motive power for circulation is provided by motor and fan installed in connection with the heating unit. Where the hot water system is used, it may also be designed for either forced or gravity circulation. With forced circulation a pump is installed in the return main at a point where the main enters the boiler. The gravity type is the down feed system. In this case the supply main is carried from the boiler to a point above the highest radiator, let us say, the attic, and drop users or branches are run down to the radiators. This method may be used for steam or vapor heating. The water of condensation is returned to the boiler by mechanical device. A pump, steam return trap, or injector is used. Air is vented from the receiver to the atmosphere. The system may be so planned that the condensation is wasted. In so doing the mechanical device is eliminated, but it is not generally done in small residential work. Unit heaters may be used in the cellarless house, they have not, however, been considered in the above discussion.

RE-SETTING WALL TILE

There are a number of buff colored wall tiles in the kitchen of my house which have become loose. I live in an isolated part of the country and tile setters are very scarce. Will you tell me how I can re-set these tiles?

Setting mortar for tile may be made by mixing one part Portland cement and two parts sand with water. Mix to the consistancy of thick cream. You will find it advisable to soak the tiles in water over night before re-setting.

Wintering tender waterlilies

Frank K. Balthis

THE Waterlily season usually ends about the middle of October under normal conditions, that is, when the temperature drops below 60 degrees, but if the plants are still giving a good display they may be left undisturbed until the first heavy frost appears. When that happens drain off the water in the pool to a level with the boxes, or slightly lower; cut back the foliage to within six inches of the crown of the plant and, if the box or container is not too ponderous, remove it from the pool and place it indoors in the cellar where the temperature is about 50 degrees. If the container is too large to be moved easily, take the plant from the box—roots, soil, and all—and place indoors. After removal to the cellar, let the plants stand undisturbed until they are thoroughly dry. The length of time depends on the atmospheric conditions, but it should not require more than a month. When the soil about the roots has dried out, small tubers about the size of a plum will be found underneath the roots. These tubers may be treated like dormant bulbs for propagation and kept until the end of February or the beginning of March in slightly moist sand in pots. They must not get dry. Give a temperature not below 50 degrees. And if that low keep the sand almost dry. Beneath the benches of a greenhouse maintained at around 60 degrees is a good keeping place.

The tuber of the Dayblooming Waterlily is conical as distinguished from the Nightblooming tuber which is somewhat rounded and warty. The young plants or stems that sprout from these tubers may be cut off from time to time for propagation. The young tubers may be removed at any time and stored in moist sand until spring. Some time in February or early March—earlier if very strong plants are desired—they may be potted in soil and submerged in tubs of water, at not less than 65 degrees, and shifted until they are in 4½-inch pots, which is a good size for outdoor planting. The Nightbloomers make even more eyes or stems than the Daybloomers.

Another method of keeping tropical Waterlilies over the winter is to remove the plants from the water garden before the temperature drops below 60 degrees and carry them to the cellar when the tubers may be immediately removed and stored in sand. The plant itself, as distinguished from the tubers, is potted in heavy soil in a container which easily accommodates the roots. A little sand or gravel may be spread over the surface of the soil in the pot because the container is at once placed in a tubful of water and the addition of sand keeps the water clean. Submerge the pot until the water is on a level with the crown of the plant, or about two inches above the pot. If the tub is too deep, stand the potted plant on an inverted flower pot. Fish and small water plants may also be kept in the same tub if desired. The difficulty of storing Waterlily plants in this manner lies in maintaining a temperature of 70 degrees, and giving the plants the sunshine they crave. Naturally the best place for growing these plants is in the greenhouse, but when this is not possible, other methods must be resorted to.

Until recent years, Waterlilies were raised from seed and treated as annuals, but this method was not entirely satisfactory since the plants were not always true to type. Seed may be purchased at most of the reliable seed houses, and offers the gardener an interesting field for experimentation. It is sown in a pan or low pot of soil and submerged just beneath the surface of the soil in a tub of warm water. The fresher the seed, the better the germination. The young seedlings are transplanted to small pots as soon as they are large enough to handle, transplanted into larger pots as necessity demands.

Propagation of these magnificent plants may be accomplished in various ways, but raising Waterlilies from tubers offers an easy method for the home gardener to keep up his stock from year to year. However, there are a number of varieties (viviparous types) which have the unusual habit of producing young plantlets on the lily-pads. These plantlets are typical plants with leaves and roots showing. As soon as they are large enough to handle, they may be easily removed with a sharp knife from the leaf, potted in 3- to 4-inch pots, in good soil, and submerged about an inch beneath the water. They may be carried along in this way until the early part of February when they start into active growth. Among the varieties which produce leaf plants are: Amethyst, August Koch, Mrs. Robert Sawyer, Panama Pacific, Woodrow Wilson, and Wilson gigantea. A tank placed in a sunny basement window will give opportunity for a bit of study. Remember that these plants are tropical and will not survive low temperatures.

These finest of Daffodils grow better every year

Planted outdoors, Dreer's Narcissi or Daffodils need little attention, the clumps usually multiplying and giving larger and finer results each year. The Giant Trumpet sorts are the showiest of all, and are easily grown indoors or out. In addition to the following, Dreer's offer 7 other giant sorts—12 in all. *Olympia*, strong growing, free flowering, even larger and richer in color than the well-known Emperor, $2.25 per doz., $15. per 100. *Robert Sydenham*, flowers averaging 5 inches across, wide overlapping perianth of clear yellow, and wide, frilled golden yellow trumpet, $2.25 per doz., $15. per 100. *Van Waveren's Giant*, regarded the largest Narcissus, primrose yellow perianth and immense bright yellow trumpet, $2.50 per doz. $17.50 per 100. *Emperor*, one of the finest Daffodils, large yellow trumpet and wide overlapping primrose perianth, $1.50 per doz., $11. per 100. *Empress*, one of the best bicolors, snow-white perianth and trumpet of rich yellow, serrated and flanged at the edges, $1.50 per doz., $11. per 100.

Collections of Giant Trumpet Narcissi: 3 each of Dreer's 12 giant sorts, 36 bulbs, $5.25; 6 of each sort, 72 bulbs, $10.; 12 of each sort, 144 bulbs, $19.; 25 of each sort, 300 bulbs, $36. All prices postpaid anywhere in U. S.

HENRY A. DREER
Dept. D, 1306 Spring Garden St., Philadelphia, Pa.

DREER'S

Take Your Choice from 75 ACRES!

BRAND PEONIES

MR A M BRAND

At A Century of Progress, BRAND'S PEONIES scored 119 points of a possible 130! Six first awards, two seconds, one third; American Peony Society Gold Medal. Hansina Brand peony won the Farr Memorial Bronze Medal ("Best Flower in the Show").

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Over 200 gorgeous varieties—singles, doubles, Japs—all colors—early, midseason, late. New French Own-Root Lilacs—Iris, Phlox, Delphinium, Oriental Poppies. Sensational values. Write today.

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Every woman should have this FREE Interior Decorators Color Rule

Pat. Applied for

For complete information on Wallhide One-Day Painting see inside front cover of this magazine

With this unique *sliding* color rule you can arrange and see scores of color combinations to guide you in making your rooms and furnishings more attractive. Sent on receipt of coupon mailed to: Pittsburgh Plate Glass Co., Paint & Varnish Div., Dept. 1510, Milwaukee, Wis.

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The Tulip Bulbs Are Here!

It's almost like hearing the first robin in the Spring! To open the first crate of the big brown bulbs always raises visions of color riots. Think of the beautiful flowers *you* may enjoy if you plant Zandbergen Bulbs this Fall. The bulbs we now unpack at Oyster Bay are of as high a quality as any we have ever had. They fully rank as

"Bulbs in a Class All Their Own"

Write at once for special list of varieties of Tulips, Narcissi, Hyacinths, Crocus, etc., now ready for shipment. Of course we'll also send you

"Greetings from Tulipdom"

our free catalog, which will give you complete descriptions. We hope to receive your order soon, since we rarely import more than we feel our customers absolutely need.

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RHODODENDRONS AND AZALEAS

Plant them this Fall

Grown in open fields, they will thrive

From America's largest growers, these aristocrats of year 'round beauty will give you spring bloom of extraordinary color and will remain for years to add attractiveness and value to your home. Koster Grafted Hybrid Rhododendron equal or excel those formerly imported and should not be confused with seedlings. Reds, whites, pinks, purples and lavenders. Koster *kaempferi* hybrid is America's finest all around azalea for bloom, hardiness and evergreen qualities—a prize winner wherever shown. Pinks, lavenders, rose, orange and brick reds. Rhododendrons and Azaleas planted this fall will bloom next spring. Sizes and prices to suit every budget.

SEND FOR CATALOG AND NEW LOW PRICES

KOSTER & CO.
BRIDGETON N. J.
Growers of Choice Ornamentals,
Including the Famous Blue Spruce

And we learned about cooking from men!

[*Continued from page 256*]

ABSOLUTELY NEW!

It had not been a successful day. The trout didn't seem to rise to the Pink Lady as I had reason to expect. Home—hot supper—good old pipe and the radio! Alas for human hopes! A note on the kitchen table told of Ma's unexpected leave-taking. "Back not later than ten, better eat at the Diner." I opened the Frigidaire to have a snack before getting into the tub. About a quarter of a roast leg of lamb; bowl of gravy; some cold potatoes and a little lettuce, not much else. Ma would have made a good supper of it. I closed the door and pondered a bit and lighted the stove with grim determination. What Ma could do, I could do and maybe show her a new dish. This is what happened—

Cut into rather large chunks, the cold roast lamb, about two cups, I should think. Empty the bowl of gravy into the white enameled sauce pan and put over a low flame. It will get thinner as it warms, then put in a cup or two of water. I didn't measure it, just poured in some from the tea kettle. Here's where the soup greens come in. It took about five minutes to get the regulation "ten cents worth" around the corner. I emptied the bag on the kitchen table and found that what seemed to be ma's magic with the stuff was only the "imagination" she so happily possesses, being one woman in a thousand. A half a dozen mushrooms, a handful of lima beans, two carrots, one parsnip, about twelve string beans, one onion, a few peas and a bit of parsley. Ma would have chopped them all in the old chopping bowl. I peeled the carrots and parsnip, cut them lengthwise once then lengthwise once more, then crosswise and they were in nice little squares. These went into the gravy which was now hot, followed by the beans, peas, parsley, mushrooms (peeled), onion, all cut up in small pieces, except, of course, the beans and peas. This bubbled gently on the stove until the vegetables were nearly tender. I forget just how long it was—I was taking the fish rod apart and getting the line ready to dry. When I was adding the lamb to this vegetable mixture as the next step, I thought of the dumplings Ma had had with a similar chicken stew. Dumplings were just what I needed! Ready prepared biscuit flour is modern science's gift to woman (and Man). I mixed one cup of this flour with some milk and put two lumps of it on top of the meat and vegetables, put on the cover and cooked maybe twenty minutes more.

Boy! Maybe it was pride. Maybe it was because I was so all-fired hungry, but that meal was a man's meal and a man's dish and I ate it all.

MRS. WALTON'S BOY IZAAC.

BAKED BEANS

1 pound Michigan navy beans
½ teaspoonful soda
1 large minced onion
1 to 2 teaspoonfuls salt
½ teaspoonful chili pepper
2 tablespoonfuls dark molasses
1 pound good ham, some fat
½ teaspoonful Coleman's mustard
Dash red pepper
2 cupfuls tomato

Soak beans overnight—drain, add soda—cover with fresh water—let boil five minutes. Put in deep baking dish—add all seasoning which has been well mixed. Add molasses—add ham in thick pieces—add tomato. Barely cover with water and bake in slow oven for about three hours—add small amount of water as needed. Don't mash beans by stirring.

RUSH E. CASTELAW, M.D.,
Kansas City, Mo.

RINKY DINK

Consisting of treating common saltines or soda crackers with a sauce and garnishing.

Base: 1 can of tomato soup heated in a small pan to a slow simmer to which is added slowly stirred ¼ cupful of finely grated sharp or Italian cheese. Place one square saltine on a plate and pour over it one spoonful of the sauce repeating until you have three crackers high.

J. F. M., Wilmington, Del.

ITALIAN SPAGHETTI

After being introduced to a dish of Spaghetti made by a real Italian I breezed into the kitchen and ordered the cook to prepare a spaghetti dinner. She did, but what a failure! I heartily agree with Mr. Brown—women lack inventive ability. I took the thing in hand and invented a dish of spaghetti you won't find in any cookbook in the world.

For the sauce I use:

2 tablespoonfuls olive oil
1 clove garlic
2 medium-sized onions, diced
2 cans tomato paste
1 large can tomatoes
3 green peppers, chopped fine
1 cupful chili sauce
Pinch ground clove
Pinch ground cinnamon
Salt, red and black pepper to suit

Start this early in the afternoon if you want it for dinner. Clear the kitchen of womenfolk. Find the largest frying pan you can and heat the olive oil in it. Fry in this the onion and garlic. When they are brown remove the onions and garlic and throw them away; you won't need them. Then add the tomato paste and fry for fifteen minutes, after this add the tomatoes, chili sauce, green peppers, clove, cinnamon, and salt and pepper to taste. Simmer, not forgetting to stir occasionally. Add water as needed to keep the pan three fourths full.

Light a cigarette or do anything you care to for you're going to spend the whole afternoon in the kitchen with the sauce. Why? Because the longer the sauce cooks, the better it is.

For the meat balls use:

1½ pounds round steak, ground
6 eggs (4, if your wife puts up a kick)
2 onions, chopped fine
2 tablespoonfuls grated Italian cheese
½ cupful cracker crumbs
2 stalks celery, chopped fine
Plenty of salt and pepper

Form the above mixture into balls about the size of a fifty-cent piece. Roll in flour and one hour before dinner place meat balls in the sauce. This time the flame should be turned very low under the sauce to prevent rapid boiling, causing the meat balls to go to pieces.

Put one pound of Italian spaghetti in a large pan of boiling water to which has been added ⅓ cupful salt. Don't break the spaghetti getting it into the pan. Cook it until soft—about ½ hour. Now get a large platter—the bigger the better. Drain the spaghetti in a colander, place half of it on the platter, spreading evenly, and pour over it half the sauce from which the meat balls have been removed to another platter. Sprinkle with half the cheese. Then add remainder of the spaghetti, sauce, and rest of cheese.

It takes time to make this dish, but when it is finished you have a whole meal—and will the wife sit up and take notice!

H. W. W., Herkimer, N. Y.

SCRAMBLED EGGS A LA MORNING AFTER

Break eggs in a tall saucepan with a small bottom so they will cook slowly. Don't have fire turned too high. Add 1 tablespoonful unsweetened chili sauce for each three eggs. Remove from fire while still quite soft and serve on slices of toast that have been spread with anchovy paste. It is a culinary crime of first magnitude to add cream to scrambled eggs. They should be folded over with a fork while cooking but not mixed sufficiently to be uniform in color.

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Plant Labels

Break a cigar box into neat strips. Write the name of the plant on each strip and dip it in melted paraffin. These markers will last indefinitely. MRS. H. D. SMITH, *Pauline, S. C.*

New Mirrors in Old Frames

Most attractive mirrors can be made from old-fashioned picture frames, either rectangular or oval ones. Anyone can finish them without much trouble, and a mirror and glass company can supply the mirror. Recently I refinished two (I believe most attics have such frames in them) which are much admired. The gilt part next to the glass was made mahogany also, which makes a nicer looking mirror. Be sure to rub the frame after thoroughly dry with powdered pumice on a damp piece of turkish toweling or an old wash cloth. Then polish it. This gives an old, dull effect. S. M. SCHOOLEY, *S. Williamsport, Pa.*

Left-over Wieners

Left-over wieners (hot dogs) are more than likely to become tough, shrunken, and dry. If they are taken from the hot water and put directly into a glass jar with a tightly fitting cover, they will remain tender and palatable for days. MRS. A. J. MACDONOUGH, *Medford, Oregon.*

New Wash Cloths

I stitch new wash cloths on the machine through the buttonhole edge and they never ravel. MRS. H. M. FOX, *Altoona, Iowa.*

Spool Pegs for the Cabin

I put a nail through an empty spool when I need an emergency hook. This is very useful in a camp or cabin when moisture rusts nails or hangers. MRS. TOM HUMBLE, *Stamford, Ky.*

Keeping Biscuits Hot

Try heating a pyrex baking dish and cover while baking biscuits, then put biscuits in dish, leaving the cover slightly ajar. Biscuits will keep hot through all the meal. Also, muffins and griddle cakes can be kept hot in this same way. MR. ARMAN J. DE MEARS, *Buffalo, N. Y.*

To Brighten Faded Wallpaper

The color in faded wallpaper may be restored by using ordinary colored chalk or French pastels. Pulverize the chalk and apply to the pattern with a piece of cotton. It does not fade out and if the pattern is large it does not take long to go over an entire room. H. PELTON, *Rockwall, Texas.*

A Sure Trap for Ants

A never failing ant trap is made from a large sponge. Wash the sponge and squeeze it dry. This will leave the cells open. Sprinkle on it some fine sugar and place where ants are troublesome. They will soon collect in the sponge, which can be plunged in scalding water and the ants will wash out by the hundred. EVELYN DEACON, *Huntington, W. Va.*

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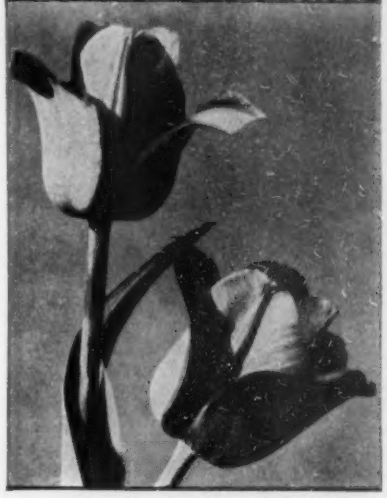

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Electricity comes into the garden

[Continued from page 235]

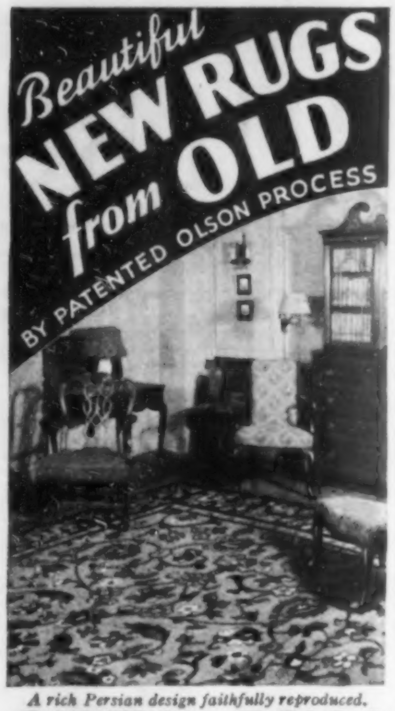
might freeze before the soil temperatures were lowered enough to operate the thermostat and turn on the current.

The temperature at which the bed should be operated depends upon the plants grown and the purpose of the supplementary heat. For germination and forced growth, temperatures as high as 80 to 85 degrees may be used. For propagating and transplanting "flats," 60 to 70 degrees is recommended. If the supplementary heat is provided for frost protection only, the thermostat may be set at 35 to 40 degrees, thus insuring a supply of heat when the hotbeds are subjected to low temperatures.

In soil where drainage is not a problem a temporary bed may be made by removing about six inches of the top soil from the required area. The wooden frame is then set in place and the wire laid on the exposed sub-soil and covered with a layer of at least six inches of the top soil. The sides and ends on all types of frames should be banked with soil or insulating material, such as cinders, for the purpose of conserving heat. Provide surface drainage by trenches at the bottom and rear of the beds. When the sashes are placed on the beds a 1 x 4-inch strip nailed at each end will be found convenient for preventing the sash from slipping sideways, or the sash may be provided with hooks or hinged securely to the high side of the frame. Allowing the sash to extend over the front of the bed about one inch will prevent the drip from running down the side of the frame and a board placed on the bank under the drip will prevent the erosion of the bank.

A combination cutting bench and hotbed may be made in the form of a lean-to frame built up of the standard hotbed sash and located in an ell or at the side of the house. This arrangement allows placing the hotbed above the cutting bench where the most light is available.

The window-ledge frame may be large enough for the amateur gardener's needs. For best results this type of frame should be well insulated on the bottom and sides. For mild climates 200 watts per sash will be found satisfactory.



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